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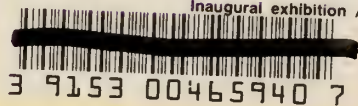
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CHRYSLER *Art* MUSEUM
OF PROVINCETOWN
INAUGURAL EXHIBITION



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Catalogue Notes by
BERTINA SUIDA MANNING

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CHRYSLER
Art MUSEUM
OF PROVINCETOWN

INAUGURAL
EXHIBITION

Provincetown, Massachusetts

1958

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CATALOGUE

BASSANO, Jacopo

[1] Mocking of Christ.

Bassano 1510—Bassano 1592

Oil on canvas. Not dated. Not signed. 20 ¼ x 18 ½ inches, horizontal.

COLLECTIONS: Private collection, Paris, France.

EXHIBITED: Exhibition of Italian Art, Birmingham Museum of Art, Birmingham, Alabama. "Italian Painting of the Seventeenth and Eighteenth Centuries," January 26-February 23, 1958.

RECORDED: Exhibition of Italian Art, Birmingham Museum of Art, Birmingham, Alabama. Catalogue "Italian Painting of the Seventeenth and Eighteenth Centuries," Section II, p. 11, No. 3.

NOTE: Amongst the various critics to whom this painting was shown is Dr. Wart Arslan, who wrote the authoritative work on Jacopo Bassano. Dr. Arslan declared the painting to be a fine example of Jacopo Bassano.

BONIFAZIO, di Pitati Veronese

[2] Lot and His Daughters.

Verona 1487—Venice 1553

Oil on canvas. Not dated. Not signed. 65 ⅞ x 48 ½ inches, horizontal.

COLLECTIONS: Giuseppe Bellesi, Florence, Italy.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 3-April 16, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Institute of Arts, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum of St. Louis, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Arts, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 24.

REPRODUCED: William E. Suida, "Spigolature Giorgionesche" in *Arte Veneta*, Scritti in Onore di Giuseppe Fiocco, Ottava Annata, MCMLIV (1954), Casa Editrice Arte Veneta, Venezia, pp. 153-166, Ill. Fig. 170, p. 159. Charlotte Willard, "Walter P. Chrysler, Jr., Exhibits his Personal History of Art," *Look*, March 6, 1956, p. 47 (in full color). "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue No. 24, p. 76. Bernard Berenson, Vol. II, *Italian Pictures of the Renaissance*, London, 1957, Plate 1140.

RECORDED: William E. Suida, "Spigolature Giorgionesche," *Arte Veneta*, Scritte in Onore di

Giuseppe Fiocco, Ottava Annata, 1954, Casa Editrice Arte Veneta, Venezia, pp. 153-166. "Paintings from the Collection of Walter P. Chrysler, Jr., an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue No. 24, p. 26. Bernard Berenson, *Pictures of the Renaissance*, London 1957, Vol. I, p. 43.

MENTIONED: Charlotte Willard "Walter P. Chrysler, Jr., Exhibits his Personal History of Art," *Look*, March 6, 1956, p. 47.

ACCEPTED BY: Dr. William E. Suida, Mr. Berenson, Dr. Longhi (verbally), Dr. A. Morassi (verbally), Dr. Herman Voss (verbally).

BOSCH, Hieronymus

Temptation of St. Anthony.

[3]

s' Hertogenbosch 1460 — s' Hertogenbosch 1516

Oil on panel. Not dated. Not signed. 16 ½ x 10 ½ inches, upright.

COLLECTIONS: Robert Lehman, New York, N. Y.

EXHIBITED: "Dutch Masters of the 15th and 16th Centuries," Detroit Institute of Arts, Detroit, Mich., March 1944, No. 17; "Baroque Paintings of the Sixteenth to Eighteenth Centuries" and "Dutch Masters of the 17th Century," Norton Gallery and School of Art, West Palm Beach, Fla., Feb. 1-20, 1949, No. 2; "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., Mar. 17-Apr. 14, 1950, University of Miami Art Gallery, Coral Gables, Fla., No. 1; "Dutch and Flemish Paintings," from the Collection of Walter P. Chrysler, Jr., Oct. 19-Nov. 25, 1951, Virginia Museum of Fine Arts, Richmond, Va.; "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Automobile, circulated by the Virginia Museum of Fine Arts, Richmond, Va., Oct. 13, 1953-May 11, 1955; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D.C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: *Art in America*, Springfield, Mass., Charles de Tolnay, "A Temptation of Saint An-

thony by Hieronymus Bosch," Vol. 32, No. 2, April, 1944, on cover (detail), Fig. 1 opposite page 61, Fig. 2 (detail) page 62; "*Revue Belge D'Archeologie et D'Histoire de L'Art*," published by L'Academie Royale D'Archeologie de Belgique, Vol. XI, 1950, Pl. 7; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 8 and frontispiece (in color).

RECORDED: *Art in America*, Springfield, Mass., Charles de Tolnay, "A Temptation of Saint Anthony by Hieronymus Bosch," Vol. 32, No. 2. Study for painting in The Louvre Museum, Paris, France, Reproduced Fig. 3, page 63 (related drawing); "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., Mar. 17-Apr. 14, 1950, University of Miami Art Gallery, Coral Gables, Fla., No. 1; "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Va., Oct. 13, 1953-May 11, 1955, Catalogue, page 6; "An exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 8.

DESCRIBED: Charles de Tolnay, "A Temptation of Saint Anthony by Hieronymus Bosch," *Art in America*, Springfield, Mass., Vol. 32, No. 2, pages 61 to 65; Dr. W. R. Valentiner, "Dutch Masters of the 15th and 16th Centuries," Detroit Institute of Arts, Detroit, Mich., Mar. 1944, Catalogue, No. 17, page 13; *The Burlington Magazine*, Nov. 1946, page 281; *The Art Digest*, New York, N. Y., Vol. 26r, No. 2, Oct. 15, 1951, page 9; "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Va., Oct. 13, 1953-May 11, 1955, Catalogue, page 5.

RELATED DRAWING: *Art in America*, Springfield, Mass., Charles de Tolnay, "A Temptation of Saint Anthony by Hieronymus Bosch," Vol. 32, No. 2. Study for painting in The Louvre Museum, Paris, France. Reproduced Fig. 3, page 63.

MENTIONED: *Times Dispatch*, Richmond, Va., Oct. 21, 1951.

ACCEPTED BY: Charles de Tolnay, Institute for Advanced Study, Princeton, N. J., Dec. 8, 1943 (Certificate); Dr. W. R. Valentiner, Detroit, Mich., Mar. 30, 1944 (Certificate).

NOTE: Charles de Tolnay points out that our "Temptation of Saint Anthony" was painted by Bosch after the "St. Hieronymus" of Ghent and before "The Temptation of Saint Anthony" in Lisbon. The cold gray and warm brown tones of the first plane of our painting recurs in the Lisbon Altar, especially at the left wing. The domination of one large figure is found in a less developed manner in Bosch's early painting, "Saint

John the Evangelist on Pathmos" in Berlin. Some of the motifs which appear probably for the first time in our painting are developed later by Bosch in other works: the nude woman will recur in "The Temptation of Saint Anthony" in Venice and the man supporting a shell will recur in one of the figures of "Le Jardin des Delices". A preparatory sketch for our painting is preserved in a sheet of rapid sketches in pen in the Louvre.

NOTE: This painting was cleaned by Mario Modestini, New York, 1956.

BRAQUE, Georges
La Nappe Rose.

Argenteuil, France—1882

[4]

Oil on Canvas. Not dated (ca. 1933). Signed: G. Braque in the lower right. 51 1/4 x 38 1/4 inches, horizontal.

COLLECTION: The Artist.

EXHIBITED: "Braque," Museum of Art, Zurich, 1933; "Paintings by Georges Braque," Alex. Reid & Lefevre, Ltd., London, July, 1934, Nr. 37; "Recent Paintings by George Braque," Valentine Gallery, New York, November 25-December 15, 1934, Nr. 1; "Twentieth Century Paintings of the School of Paris," Museum of Modern Art, New York, June 5-September 24, 1935; "Choate Exhibition," Wallingford, Conn., January 17, February 13, 1936; "Twentieth Century Painting," Society of the Four Arts, Palm Beach, Fla., February 28-March 15, 1936, Nr. 8; "Exhibition of the Walter P. Chrysler, Jr., Collection," Arts Club of Chicago, January 1937, Nr. 18; "Selected Exhibition of the Walter P. Chrysler, Jr., Collection," Detroit, Institute of Arts, October 1937, Nr. 23; "Braque Retrospective Exhibition," Arts Club of Chicago, November 1939, Nr. 34; "Braque Retrospective Exhibition," Phillips Memorial Gallery, Washington, D.C., December 6, 1939-January 6, 1940, Nr. 38; "Braque Retrospective Exhibition," San Francisco Museum of Art, February 1940, Nr. 34.

REPRODUCED: *Minotaure*, 3-4, 1933, Page 13 (in color); *Cahiers d'Art*, 5-8, 1934, Page 205; *Selections*, Valentine Gallery, New York, 1934, Nr. 1; *Paintings by Georges Braque*, Alex. Reid & Lefevre, London, July 1934, Nr. 1; *Recent Paintings by George Braque*, Valentine Gallery, New York, November 1934, Nr. 1; *Exhibition of the Walter P. Chrysler, Jr., Collection*, Arts Club of Chicago, January 1937, Nr. 18; *Post-Times*, Palm Beach, Fla., March 1, 1936, Page 11; *Country Life and the Sportsman*, (Walter P. Chrysler, Jr.'s Collection of 20th Century Masterpieces), by John Lerch, May, 1938, Page 47.

MENTIONED: *New York Herald-Tribune*, June 23, 1935, Section 5, Page 8, by Carlyle Burrows; *Country Life and the Sportsman*, (Walter P. Chrysler, Jr.'s Collection of 20th Century Masterpieces) May, 1938, by John Lerch; *Herald-Times*, Washington, D.C. December 17, 1939, by Elizabeth Poe; *Art News*, January 6, 1940, Page 10.

BRUYN, Barthel, The Elder

[5] Portrait of Ursula Huppe.

Wesel 1493—Cologne 1555

Oil on panel. Not dated, circa 1535. Not signed.
25 x 14 inches, upright.

COLLECTIONS: Loeb-Caldenhof, Schloss Caldenhof, Germany; Dr. Heindorf Hamm, Westphalen, Germany.

EXHIBITED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D.C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 11.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings, from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 11.

ACCEPTED BY: Dr. Max J. Friedlander, Berlin, Germany, September 6, 1936. (Certificate).

BRUYN, Barthel, The Elder

[6] Portrait of Hermann Suderman.

Wesel 1493—Cologne 1555

Oil on panel. Not dated, circa 1535. Not signed.
25 x 14 inches, upright.

COLLECTIONS: Loeb-Caldenhof, Schloss Caldenhof, Germany; Dr. Heindorf Hamm, Westphalen, Germany.

EXHIBITED: "An Exhibition of Dutch, Flemish and German Paintings, from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D.C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, Sep-

tember 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish and German Paintings, from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 12.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings," from the Collection of Walter P. Chrysler, Jr., Catalogue, p. 12.

ACCEPTED BY: Dr. Max J. Friedlander, Berlin, Germany, September 6, 1936. (Certificate).

CARRACCI, Annibale

Venus, Cupid and Satyr.

[7]

Bologna 1560—Bologna 1609

Oil on canvas. 1588. Signed: "Annibal Carracci . . . 1588" upper right hand side of quiver, 55 $\frac{3}{4}$ x 43 $\frac{3}{4}$ inches, horizontal.

COLLECTIONS: Sir Frederick Cook, Bt., Visconde de Monserrate, Doughty House, Richmond, England; Herbert Cook, Doughty House, Richmond, England, 1953.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 28.

REPRODUCED: *The Sunday Oregonian*, Portland, Oregon, November 6, 1955, Vol. LXXIV, No. 45, Section I, p. 1. "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized by the Portland Art Museum, Portland, Oregon, 1956, Catalogue, No. 28, p. 79.

RECORDED: Dr. Tancred Borenius, *A Catalogue of the Paintings at Doughty House, Richmond and Elsewhere in the Collection of Sir Frederick Cook, Bt., Visconde de Monserrate*, ed. by Herbert Cook, M.A., F.S.A., London, W. Heinemann, MDCCCXCIII (1913), Vol. I, p. 101; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon,

Catalogue No. 28, p. 28. (Notes by Bertina Suida Manning).

ACCEPTED BY: Dr. William E. Suida (verbally).

NOTE: At the time Dr. Tancred Borenius compiled the catalogue of the Cook Collection, this painting had not been cleaned and he had no knowledge of the signature. In his catalogue he questions the attribution to Annibale Carracci. In the Uffizi (No. 1133) there is a variant version of our painting which, however, is unsigned and darker in coloring. On the old Brogi photograph No. 6609, the Uffizi version is mistakenly attributed to Lodovico Carracci. There is a very small copy of this composition in the Palazzo Pitti in Florence No. 480.

[8] CASTIGLIONE, Giovanni Benedetto, called "Grechetto"

Moses Striking the Rock.

Genoa 1616—Mantua 1670

Oil on canvas. Not dated. Signed: "Io Beneditus Castilionus Ianue" lower left on the rock, 47¼ x 38½ inches, horizontal.

COLLECTIONS: Anonymous Private Collection, London, England.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 38.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 38, p. 88.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 38, pp. 32-33.

RELATED DRAWING: Windsor Castle, England, Windsor, No. 4042, reddish-brown oil paint on paper: 403 x 563 mm.

ACCEPTED BY: Dr. William E. Suida (verbally).

NOTE: This beautiful painting by this most attractive Genoese master represents a rare subject in his oeuvre. The fact that the story of Moses had occupied Castiglione during various times of

his activity is attested to by several drawings at Windsor Castle, among these the one representing "Moses striking the rock." Anthony Blunt in his book *The Drawings of Castiglione and Stefano della Bella at Windsor Castle* (Phaidon Press, Ltd., London, 1954, p. 21, Catalogue No. 24), assigns this drawing to Castiglione's middle period, without giving a specific date. Mr. Blunt had no knowledge of our painting. That Castiglione himself attached importance to this painting is evident by the presence of his signature, which is rather rare with this master. Castiglione's importance for the history of art cannot be overrated. His wonderful compositions, known not only through his paintings, drawings and oil sketches, but also through his engravings and monotypes, a technique of which he was the inventor, were a constant source of inspiration for the painters of the eighteenth century in France, especially Boucher and Fragonard. It has happened repeatedly that certain smaller paintings by Castiglione have been mistakenly attributed to these French masters.

CAVALLINO, Bernardo

Procession to Calvary.

Naples 1616—Naples 1654

Oil on canvas. Not dated. Not signed. 52 x 40 inches, horizontal.

COLLECTIONS: Private collection, Amsterdam, Holland.

NOTE: This superb work, indubitably one of the great masterpieces of Neapolitan painting of the first half of the seventeenth century, represents the scene from the Passion of our Lord enveloped in a transparent golden light of poetic splendor. The beauty and grace of the representation, the illusionistic light perspective, coupled with a magnificent feeling for the realism of form bring to mind the magic of Velasquez and Ter Brugghen. The young man seen standing in the middle ground immediately behind the group around Christ, significantly directing his glances at the spectator, appears to be a self-portrait of the youthful Bernardo Cavallino.

CÉZANNE, Paul

Girl with Doll.

Aix-en-Provence 1839—Aix-en-Provence 1906

Oil on canvas. Not dated (ca. 1892-1896). Not signed. 36 x 29 inches, upright.

COLLECTIONS: Ambroise Vollard, Paris, France; Alphonse Kahn, London, England.

EXHIBITED: "Paul Cézanne," Vollard, Paris, France, November, 1915; "French Masterpieces of the 19th and 20th Centuries," Zuercher Kunsthau, Zurich, Switzerland, November, 1917, No. 12; "Cézanne," Galerie Pigalle, Paris, France, 1929, No. 92; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seat-

[9]

[10]

tle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 86.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 86, p. 130.

RECORDED: Ambroise Vollard, *Paul Cézanne*, Paris, 1914, p. 58 (reproduced, pl. 26); *Burlington Magazine*, August, 1917, pp. 52-61 (reproduced); *French Masterpieces of the 19th and 20th Centuries*, Zuercher Kunsthhaus, Zurich, Switzerland, exhibition catalogue, November, 1917, No. 12; Georges Rivière, *La Maître Paul Cézanne*, H. Floury, Paris, 1923, p. 221; Lionello Venturi, *Cézanne, Son Art, Son Oeuvre*, Paris, 1936, Vol. I, p. 675 (reproduced, pl. 217); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 86, pp. 50-51.

ALSO REPRODUCED: Ikouma Arishima, *Cézanne*, 1926, 14th year Taisho, p. 26.

NOTE: This splendid painting, an orchestration of the color gray, handled in a manner almost reminiscent of Velasquez, completes the concept of Cézanne's art as represented in this collection. From the earliest examples of his style, such as *Le Baigneur au Rocher*, *La Vache Brune* of about the same period as *Le Baigneur au Rocher*; an early landscape, *Coin de Rivière*, 1865-1867, to the bust portrait of Madame Cézanne, of about 1877, Cézanne's mature middle period. The *Girl with a Doll* represents the essence of Cézanne's developed style as figure painter.

CHARDIN, Jean Baptiste Siméon

[11] Les Prunes.

Paris 1699—Paris 1775

Oil on canvas. Not dated (ca. 1765). Signed: "Chardin" lower left. 16½ x 12¾ inches, horizontal.

COLLECTIONS: Émil Leroux, Paris, France.

EXHIBITED: "Exposition de l'Art Français au XVIIIème Siècle," Palais de Charlottenburg, Copenhagen, August 25-October 6, 1935, No. 33; "Chefs d'Oeuvres de l'Art Français," Palais National des Arts, Paris, 1937, No. 144; "Origins of Modern Art," Arts Club of Chicago, April, 1940, No. 20; "Chrysler Collection," Virginia and Phil-

adelphia, 1941, No. 34 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 64.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized at the Portland Art Museum, Portland, Oregon, March 2, 1956-April 14, 1957, Catalogue, No. 64 p. 109.

RECORDED: Mario Roustau, *Exposition de l'Art Français au XVIIIème Siècle*, Palais de Charlottenburg, Copenhagen, August 25-October 6, 1935, p. 10, No. 33; Henri Focillon, *Chefs d'Oeuvre de l'Art Français*, Palais National des Arts, Paris, 1937, p. 75, No. 144; *Origins of Modern Art*, Arts Club of Chicago, April, 1940, catalogue No. 20; Catalogue Chrysler Collection, exhibitions: Virginia and Philadelphia, 1941, No. 34; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized at the Portland Art Museum, Portland, Oregon, March 2, 1956-April 14, 1957, Catalogue, No. 64, p. 42.

DESCRIBED: "Cent Trente Chefs d'Oeuvres," from the XIIIth to the XXth Century, in *Connoisseur*, January, 1938, p. 6, pl. 67, in conjunction with the article by Louis Gillet "Masterpieces of French Art at the Paris Exhibition" (reproduced).

ALSO REPRODUCED: Michel Florisoone, *Chardin*, éd. Albert Skira, "Les Trésors de la Peinture Française," Paris, 1938, no plate numbers; *Art News*, January 17, 1941, p. 9.

COROT, Jean Baptiste Camille

Landscape in a Thunderstorm.

Paris 1796—Paris 1875

Oil on canvas. 1856. Signed and dated: "Corot 1856" lower left. 53¼ x 38½ inches, horizontal.

COLLECTIONS: Bernheim-Jeune, Paris, France; Georges Bernheim, Paris, France; Conrad Pineus, Göteborg, Sweden, 1924; Walther Halvorsen, Paris, France; Thannhauser Galleries, Berlin, Germany & Lucerne, Switzerland, 1927.

EXHIBITED: French Paintings, Museum of Art, Stockholm, Sweden, 1924, No. 2; "Exposition de l'Art Français," Prague, Czechoslovakia, 1924; "Exposition de l'Art Français," Oslo, Norway, 1924; "Terza Biennale Romana d'Arte," Rome, Italy, 1925; "Exposition de l'Art Français," Ven-

ice, Italy, 1926; "Grande Exposition de Chefs d'Oeuvres Français," Berlin, Germany, 1927, No. 45; "Corot-Daumier," Eighth Loan Exhibition, Museum of Modern Art, New York, October 16-November 23, 1930, No. 15. "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 75.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by Portland Art Museum, Portland, Oregon, Catalogue, No. 75, p. 119.

RECORDED: Alfred Robaut, *L'Oeuvre de Corot*, Vol. II, Paris, 1905, No. 259, p. 92 (reproduced p. 93); Catalogue, Corot-Daumier, Eighth Loan Exhibition, Museum of Modern Art, New York, October 16-November 23, 1930, No. 15 (reproduced). "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by Portland Art Museum, Portland, Oregon, Catalogue, No. 75, p. 46.

MENTIONED: *The Arts*, New York, October, 1930, "October Exhibitions" by Virgil Barker, p. 17 (reproduced).

NOTE: Alfred Robaut states (translation): "This painting, the technique of which recalls the artist's style of the period about 1835-1840, must have been retouched by him in 1856 when he signed it; the manner of painting corresponds to a period certainly much earlier than this date."

CRANACH, Lucas

[13] Christ and the Adulteress.

Kronach 1472—Kronach 1553

Oil on panel. Not dated. Not signed. 48½ x 29 inches, horizontal.

COLLECTIONS: Wesendonck, Hamburg, Germany; Gsell, Vienna, Austria.

EXHIBITED: Provincial Museum, Bonn, Germany (Permanent Collection). The Dayton Art Institute, Dayton, Ohio, August 28, 1957-June 10, 1958.

REPRODUCED: Friedlander and Rosenberg, *Die Gemaelde von Lucas Cranach*, Deutscher Verein für Kunst, Berlin, Germany, 1932, p. 83, No. 292.

DESCRIBED: Provincial Museum, Bonn, Germany,

No. 50 Catalogue Friedlander and Rosenberg, *Die Gemaelde von Lucas Cranach*, Deutscher Verein für Kunst, Berlin, Germany, 1932.

ACCEPTED BY: Dr. Max J. Friedlander; Dr. Jacob Rosenberg.

NOTE: This important early work of the master was painted probably between 1498-1505 when the artist was about thirty years of age.

CRIVELLI, Vittorio

St. Jerome. (One of a pair, both of which are in the present collection) [14]

Venice, active 1481—1501/1502

Oil on panel. Not dated. Not signed. 26½ x 14½ inches, upright.

COLLECTIONS: Mr. Brinsley Marlay, London, England.

REPRODUCED: Bernard Berenson, *Italian Pictures of the Renaissance, Venetian School*, Phaidon Press, London, 1957, vol. I, Pl. 165.

RECORDED: Bernard Berenson, *Italian Pictures of the Renaissance, Venetian School*, Phaidon Press, London, 1957, vol. I, p. 72.

NOTE: This fine work had formed part of a polyptych comprising The Madonna and Child between full-length figures of Sts. Nicholas of Bari and Anthony Abbot and above this grouping three half-length figures representing St. Lawrence (now in the Rohonc Collection, Lugano, Switzerland) flanked by St. Jerome (the present painting) and St. Peter. The polyptych was probably dismembered after it left the Brinsley Marlay Collection. Berenson illustrates the complete polyptych in his above-mentioned volume. The present painting is a very fine example of Vittorio Crivelli's works, stylistically close to his brother Carlo.

CRIVELLI, Vittorio

St. Peter. (One of a pair, both of which are in the present collection) [15]

Venice, active 1481—1501/1502

Oil on panel. Not dated. Not signed. 26½ x 14½ inches, upright.

COLLECTIONS: Mr. Brinsley Marlay, London, England.

REPRODUCED: Bernard Berenson, *Italian Pictures of the Renaissance, Venetian School*, Phaidon Press, London, 1957, vol. I, Pl. 165.

RECORDED: Bernard Berenson, *Italian Pictures of the Renaissance, Venetian School*, Phaidon Press, London, 1957, vol. I, p. 72.

NOTE: This fine work had formed part of a polyptych comprising The Madonna and Child between full-length figures of Sts. Nicholas of Bari and Anthony Abbot and above this grouping three half-length figures representing St.

Lawrence (now in the Rohoncz Collection, Lugano, Switzerland) flanked by St. Peter (the present painting) and St. Jerome. The polyptych was probably dismembered after it left the Brinsley Marlay Collection. Berenson illustrates the complete polyptych in his above-mentioned volume. The present painting is a very fine example of Vittorio Crivelli's works, stylistically close to his brother Carlo.

DERAIN, André

[16] Portrait of Lady Adby.

Chatou 1880—Garches 1954

Oil on canvas. Not dated. Signed: "Derain," lower right. 43 x 34 inches, upright.

NOTE: This portrait, an extremely engaging late work of the artist, represents the sitter three-quarter length seated. Her blond type is dramatically accentuated by the deep red robe. Derain, in this portrait shows a profound admiration for masters of the Venetian sixteenth century, especially Titian; this inspiration is very evident in the treatment of the folds of the robe, as well as in the choice of the pose. The pose recalls to a large extent that of Titian's "Young Woman with a Fur Coat" in the Hermitage, Leningrad.

DOU, Gerard

[17] The Girl with the Mouse Trap.

Leyden 1613—Leyden 1675

Oil on panel. Not dated (Circa 1670-1675). Signed "Dou" on balustrade at lower middle. 12% x 9 3/4 inches, upright.

COLLECTIONS: M. de Ravanne, Paris, France; Comte de Merle, Paris, France, 1784; Chevalier Erard, Au Chateau de la Muette, Bois de Boulogne, Paris, France, 1832; Sir Edward Page-Turner, Bart., Battlesden House, Preston Park, Brighton, England, 1903; Lady Page-Turner, Battlesden House, Preston Park, Brighton, England, 1903; "Dowdes" (probably Dowdeswell and Dowdeswell); M. Jules Porges, Paris, France, 1906; Max Freiherr von Goldschmidt-Rothschild, Frankfurt-am-Main, Germany.

EXHIBITED: Rembrandt Exhibition, Leyden, Holland, July 15-September 15, 1906, No. 11 (Lent by M. Jules Porges, Paris, France); Dutch Exhibition, Paris, France, 1911; "Dutch Old Masters" Part II from the collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, No. 20; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," October 19-November 25, 1951, Virginia Museum of Fine Arts, Richmond, Virginia; "The Little Masters," Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Va., October 13, 1953-May 11, 1955. "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.":

Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D.C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5, 1958-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: Wilhelm Martin, *Gerard Dou, Des Meisters Gemälde*, Stuttgart and Berlin, Germany, 1913, page 113; *Klassiker der Kunst, Gerard Dou*, Berlin and Leipzig, 1923, Vol. XXIV, page 113; "Dutch Old Masters" Part II from the Collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, Catalogue, No. 20; "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Virginia, October 13, 1953-May 11, 1955, Catalogue, cover (in color); "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Va., October 13, 1953-May 11, 1955, Catalogue, p. 14; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 14. Columbia Museum of Art, Columbia, South Carolina, "Announcement of "Flemish, Dutch and German Painting Exhibition of Walter P. Chrysler, Jr."

RECORDED: John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French painters*, London, England, Part I, page 21, No. 62; Wilhelm Martin, *Dou Catalogue*, Leyden, Holland, 1901; C. Hofstede de Groot, *Hollandische Maler*, Vol. I, page 396, No. 164; A. Wurzbach, *Niederländisches Künstler-Lexikon*, Wein and Leipzig, 1906, Vol. I, page 417; Wilhelm Martin, *Gerard Dou, sa Vie et Son Oeuvre*, translation by L. Dimier, Paris, France, 1911, No. 116, page 182; *Catalogue of Comte de Merle Collection*, Paris, France, No. 77; *Catalogue of Chevalier Erard Collection*, Paris, France, No. 78; *Catalogue of Lady Page Turner Collection*, Brighton, England, No. 19; Wilhelm Martin, *Gerard Dou, des Meisters Gemälde*, 1913; Catalogue "Fete de Rembrandt a Leyden, Exposition," Leyden, Holland, 1906, No. 11; Redford "Art Sales" (MS continuation,

1887-1918), page 419; *Klassiker der Kunst, Gerard Dou*, Berlin and Leipzig, 1923, Vol. XXIV, page 195; "The Little Masters" Paintings by Artists of the Netherlands and Belgium from the Collection of Walter P. Chrysler, Jr., an exhibition on the Artmobile, circulated by the Virginia Museum of Fine Arts, Richmond, Virginia, October 13, 1953-May 11, 1955, Catalogue, page 13; *Pictures on Exhibit*, New York, N. Y., November, 1951, page 12; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," Catalogue, p. 14.

MENTIONED: *Miami Herald*, Miami, Florida, Sunday, February 4, 1951, page 10F; *Florida Sun*, Miami, Florida, Sunday, February 4, 1951; *Miami Sunday News*, Miami, Florida, Sunday, February 11, 1951; *The Commonwealth*, Richmond, Virginia, October 1951; *Virginia Statesman*, Petersburg, Virginia, October 3, 1951; *Richmond Times-Dispatch*, Richmond, Virginia, October 14, 1951.

NOTE: This painting was cleaned by Mario Modestini, New York, N. Y., 1956.

FRAGONARD, Jean Honoré

[18] Portrait of the Chevalier de Billaut.

Grasse 1732—Paris 1806

Oil on canvas. Not dated. Not signed, 21 $\frac{3}{4}$ x 18 $\frac{1}{4}$ inches, upright.

COLLECTIONS: Le Compte de Guérin, Paris, France; Vicomte Gabriel de Chabut, Paris, France; Lassalle Collection, Paris, France, 1901; S. J. Frank, New York, 1916; Duveen Brothers, New York; William Salomon, New York, 1928; Mrs. Joseph Heine, New York.

EXHIBITED: "Exposition des Portraits Historiques," Paris, France, 1878.

REPRODUCED: Catalogue, American Art Galleries, New York, March 31, 1923, William Salomon Sale, No. 385.

RECORDED: Baron Roger Portalis, *Honoré Fragonard, sa Vie et son Oeuvre*, J. Rothschild, Paris, 1889, page 272; Pierre de Nolhac, *J. H. Fragonard*, Goupil & Cie., Paris, 1906, page 110; Catalogue, Hotel Drouot, Paris, France, December 16, 1901, Lassalle Sale, No. 13; Catalogue, American Art Galleries, New York, March 31, 1923; William Salomon Sale, No. 385.

NOTE: An inscription on the back of the canvas gives us the following information: "Portrait du Chevalier de Billaut, Lieutenant au regiment de Malvil, chevalier de St. Louis; peint par Fragonard, a M. le Comte Guérin." Painted with virtuosity and great liveliness, this engaging portrait of Louis Francois Ignace, le Chevalier de Billaut, falls well in line with such works as "L'Etude," "L'Inspiration" and "La Musique," a series of magnificent portraits executed by Fragonard in 1769.

GAINSBOROUGH, Thomas

The Fallen Horse.

[19]

Sudbury, Suffolk 1727—London 1788

Oil on canvas, 1779. Signed and dated: "Gainsborough Pinx, 1779" lower left. 32 $\frac{1}{2}$ x 26 inches, upright.

COLLECTIONS: William Cribb, London, England, 1845.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 20.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 20, page 73; Louise Aaron, "Great Art; Big Show," *Sunday Journal*, Northwest Living Magazine, Portland, Oregon, February 26, 1956, page 15 M, (detail, lower center).

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 20, page 25.

NOTE: An original letter from William Cribb, London, December 27, 1845, offering this painting to an unnamed gentleman for sale, describes it as "one of those glorious specimens that he could fancy Gainsborough's delight while painting it." A Mr. Auderton, a banker who had seen this work with Mr. William Cribb, uttered this remark, besides saying that "he thought it finer than Rubens."

GAINSBOROUGH, Thomas

Miss Montagu.

[20]

Sudbury, Suffolk 1727—London 1788

Oil on canvas—oval on rectangular canvas. Not dated. Not signed. 30 x 25 inches, upright.

COLLECTIONS: Admiral John Montague, Avisford, near Arundel, England; Thomas Agnew & Sons, London, England, 1907; Mrs. Emily Vanderbilt White, New York*; Knoedler Art Galleries, New York.

*Wife of the former Ambassador to France. It was bought by Mrs. White when she was Mrs. Sloan and remained in her possession until her death.

EXHIBITED: Thomas Agnew & Sons, London, England, 1906, No. 14; "Twenty-One Great Paintings," Colorado Springs Fine Arts Center, Colorado Springs, Colorado, July 20-August 30, 1947, No. 11; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 21.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 21, page 73. Catherine Jones, *The Sunday Oregonian*, Portland, Oregon, November 6, 1955, page I, Section I.

RECORDED: *Aundel Club Portfolio*, Fourth Years Publication, London, 1907, No. 16 (reproduced); Mortimer Mendes and James Greig, *Gainsborough*, London, 1909, p. 177; Algernon Graves, *A Century of Loan Exhibitions, 1813-1912*, page 400, No. 14; Catalogue, "Twenty-One Great Paintings," Colorado Springs Fine Arts Center, Colorado Springs, Colorado, July 20-August 30, 1947, No. 11 (reproduced). "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 21, p. 25.

NOTE: The sitter for this beautiful portrait of the master's latest period, was the daughter of Admiral John Montagu of Avisford, near Arundel, England (*Arundel Club Portfolio*, London, 1907, No. 16).

GAUGUIN, Paul

[21] La Perte du Pucelage.

Une Vierge Saisie au Coeur par le Démon de la Lubricité.

Paris 1848—Fatu-Iwa, Marquesas Islands, 1903

Oil on canvas. Not dated (painted in Paris between the end of November, 1890 and March, 1891). Not signed. 51½ x 35¼ inches, horizontal

COLLECTIONS: The Artist, 1895; Comte Antoine de la Rochefoucauld, Paris, France, 1895-1948; Matthey, Paris, France, 1949.

EXHIBITIONS: Gauguin Centennial Exhibition, Musée de l'Orangerie, the Tuileries, Paris, France, 1949, No. 24; Museum of Modern Art, New York, 1950; "Motif in Painting," Palm Beach Art

League, Norton Gallery of Art, Florida, February 7-March 2, 1952, No. 8; The Gallery of the Surf Club, Miami Beach, Florida, March 7-17, 1952; The Lowe Gallery, University of Miami, Florida, March 19-April 6, 1952; "Paul Gauguin His Place in Meeting of East and West," "Museum of Fine Arts, Houston, Texas, March 27-April 25, 1954, No. 23; "Paul Gauguin, Paintings, Sculpture and Engravings," exhibition Edinburgh, Festival, Edinburgh, Scotland, Summer, 1955, No. 37; "Paul Gauguin, Paintings, Sculpture and Engravings," exhibition, Tate Gallery, London, August-September, 1955, No. 37. "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 84.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 84, page 128.

RECORDED: *Gauguin Sale*, Hôtel Drouot, Paris, February 18, 1895, catalogue No. 42; Anne Armstrong Wallas, "The Symbolist Painters of 1890," *Marsyas*, New York, 1941, Vol. 1, pp. 117-152 (reproduced); Rotonchamp, *Paul Gauguin*, Paris, 1925, pp. 81-82 (Une Vierge Saisie au Coeur par le Démon de la Lubricité); J. Rewald, *Gauguin*, 1938, p. 19 (called "a lost painting"); René-Jean, *Gauguin*, les Éditions Braun et Cie., Paris (Collections Palettes), 1948 (reproduced in color); Le Marie and Huyghe, *Gauguin, Exposition du Centenaire*, Musée de l'Orangerie, The Tuileries, Paris, 1949, catalogue pp. 34-36, No. 24; Denys Sutton, "La Perte du Pucelage by Paul Gauguin," *Burlington Magazine*, April 1949, pp. 103-105 (reproduced, figs. 12 and 13); Raymond Cogniat, *Paul Gauguin*, les Éditions Braun et Cie., Paris, 1953, pp. 22-23 (reproduced double page); Henri Dorra, "The First Eves in Gauguin's Eden," *Gazette des Beaux Arts*, March, 1953, p. 190 (reproduced, fig. 1); *Paul Gauguin His Place in the Meeting of East and West*, exhibition catalogue, Museum of Fine Arts, Houston, Texas, March 27-April 6, 1954, No. 23 (reproduced); *Paul Gauguin*, Paintings, Sculpture and Engravings, exhibitions: Edinburgh Festival, Edinburgh, Scotland, Summer, 1955; Tate Gallery, London, England, September 30-October 26, 1955, catalogue, pp. 26-27, No. 37; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 84, pp. 49-50.

PREPARATORY DRAWING: The Head of the Girl and the Fox, chalk on yellow paper, private collection, New York (Denys Sutton, "La Perte du Pucelage," *Burlington Magazine*, April, 1949, pp. 103-105; *Art News Annual*, February, 1956).

NOTE: Mr. John Rewald has requested permission to publish this work in color.

NOTE: This picture was bought by Comte A. de la Rochefoucauld in 1895. After being lost for many years it was rediscovered in 1948. Sometimes erroneously referred to as "L'Éveil du Printemps," this painting remains "Gauguin's most significant conscious attempt at producing a symbolist painting." Its actual interpretation as given by Rotonchamp being a virgin grasped at her heart by the demon of desire. The girl is yielding to her physical desires, represented by the fox which she is caressing, and which has placed one paw over her heart. While he was painting this picture, Gauguin was frequenting Symbolist literary circles in Paris. The nude is isolated in the landscape from the rest of the composition by a line of flame—like foliage, Brunnhilde-like; Wagner was much appreciated by Baudelaire and the Symbolists. While in the background a gay Breton procession passes through the landscape. In the furthest background there is the sea, another symbol. (cf. Denys Sutton, "La Perte du Pucelage," *Burlington Magazine*, April, 1949, pp. 103-109; Paul Gauguin, *Paintings, Sculpture, and Engravings*, Exhibition Catalogue, Edinburgh, Festival, Summer, 1955; The Tate Gallery, London, September 20-October 26, 1955, pp. 26-27, No. 37.)

GIORDANO, Luca

[22] Bacchus and Ariadne.

Naples 1632—Naples 1705

Oil on canvas. Not dated. Signed: "Jordanus F." 69 x 48 inches, horizontal.

COLLECTIONS: A. Schindler, Germany, 1956.

NOTE: Luca Giordano, one of the most brilliant and fertile creative artists of his period, was not only endowed with a glorious imagination, but also with an incredible memory and faculty to imitate the manner of other artists. According to his contemporaries he succeeded in perfectly duplicating the styles of such diverse artists as Ribera, Pietro da Cortona, Paolo Veronese, Titian, Tintoretto, Bassano, Raphael, Polidoro da Cravaggio, Guido Reni, Lanfranco, The Caracci, and even of such northern artists as Albrecht Durer, Rembrandt and Rubens. His great love for light and color attracted him especially to the works of Paolo Veronese and to those of his teacher, Pietro da Cortona. His superb memory proved for Giordano a treasure fount from which flowed a never ending stream of glorious paintings. The artist himself had a saying that he had three kinds of brushes, one of gold, one of silver and one of copper, with which he could bring satisfaction to the nobility, to the high bourgeoisie,

and to the masses, and that his works corresponded in price as well as quality to these three classes (Bernardo de Dominici, *Vite de' Pittori, Scultori ed Architetti Napoletani*, Naples, 1742, p. 433). The present painting surely is one of those Giordano had painted with his brush of purest gold. A superbly achieved work of the master's full maturity, we are reminded of the grandiose frescoes Giordano painted in Spain. He uses remembered motifs toward a magnificent and very personal effect; in the sleeping figure of Ariadne we recognize immediately Michelangelo's "Notte" from the tomb of Giuliano de' Medici turned around to face in the opposite direction, but how sweet and youthful she has become in the magic hands of Luca. The figure of Bacchus as well as that of the Bacchant in the left foreground recall two works of Titian: the Bacchus and Ariadne in the National Gallery in London and the Bacchanale in the Prado, Madrid. The clear silvery atmosphere as well as the types have breathed the air of Pietro da Cortona. Still, this is entirely pure and completely individually the world of Luca Giordano. It is the eternal secret of the great masters to be able to absorb and synthesize. Two further compositions with the theme of "Bacchus and Ariadne" are known to me by the hand of Luca Giordano, both of these in the Dresden Museum. One of these is signed in the identical manner as the present one "Jordanus F." (*Die Staatliche Gemaldegalerie zu Dresden, erste Abteilung*, Dresden, 1929, No. 475, p. 210). It is a somewhat similar type of composition, but by no means identical, and appears to be of a somewhat earlier period. The second painting, a bozzetto for a ceiling decoration (Dresden Catalogue No. 484, pp. 211, 212) is a vast upright composition which qualitatively seems close to the present work; the figure of Bacchus is quite similar to the one in the present painting, seen in reverse.

GRANACCI, Francesco

The Arrival of a Galley of the Medici.

[23]

Florence 1477—Florence 1543

Oil on panel. Not dated. Not signed. 40 1/4 x 11 1/4 inches, horizontal.

COLLECTIONS: Dr. Otto Lanz, Amsterdam, Holland, 1923.

REPRODUCED: Paul Schubring, *Cassoni, Truhen und Truhnenbilder der Italienischen Fruheren-naissance*, Leipzig, 1923, Tafelband, Pl. CLXXXVIII, No. 844 and No. 844 a (detail).

RECORDED: Paul Schubring, *Cassoni, Truhen und Truhnenbilder der Italienischen Fruheren-naissance*, Leipzig, 1923, Textband, pp. 408-409.

NOTE: This superb late work by Granacci seems to belong to a series of Cassone panels by this artist, three further examples of which are in the Kress Collection in the National Gallery, Washington, D.C. This work, together with the three above mentioned panels apparently had been

painted for the Medici family, a fact which seems to suggest itself owing to the escutcheon on the galley in the present work. The three panels in the Kress Collection represent idyllic landscapes with figures; however, the subject matter seems to elude identification. In the present work the magnificent architectures are of great interest; the open Loggia recalls to a large extent the Loggia de' Lanzi in Florence. Paul Schubring (op. cit., p. 409) had tentatively suggested the possibility of a mythological interpretation for the scene represented here: The landing of Theseus at Crete. Formerly attributed to Beccafumi, the present painting as well as the Kress panels are typical works by Francesco Granacci, of his late period, when he had absorbed the atmosphere of Fra Bartolomeo as well as of Bacchiacca.

EL GRECO (Domenico Theotocopuli)

[24] St. Thomas.

Greece (?) 1518—Toledo 1625

Oil on canvas. Not dated (ca. 1600-1604). Not signed. 43 x 31 inches, upright.

COLLECTIONS: Lionel Harris, London; Mme. Jean Chrissoveloni; O. W. Green, London; H. G. Morgan, New York; Julius Boehler, Munich; Allen P. Kirby, New York.

EXHIBITED: "Paintings from Dawson-Bennet and Others," American Art Association, New York, November, 1933, Nr. 18. Chrysler Collection, Virginia and Philadelphia, 1941, No. 53.

REPRODUCED: *El Greco*, Dr. August L. Mayer, 1926, Nr. 215; *Paintings from Dawson-Bennet and Others*, American Art Association, New York, November, 1933, page 35.

RECORDED: *Chrysler Collection*, Virginia Museum of Fine Arts, The Philadelphia Museum of Art, 1941, Catalogue, No. 53, page 46.

MENTIONED: *El Greco*, Dr. August L. Mayer, 1926, Nr. 215; *American Art Annual*, Vol. XXXI, page 457.

NOTE: August L. Mayer states that this painting belongs to the series of paintings of Apostles completed by El Greco for the Toledo Cathedral, of which there remain other examples such as the S. James Major in the Old Pinakothek, Munich.

GROS, Antoine-Jean Baron

[25] Acis et Galathée.

Paris 1771—Bas-Meudon, Paris 1835

Oil on canvas. 1833. Signed and dated "Gros 1833" lower right. 64 x 51½ inches, horizontal.

COLLECTIONS: The Artist, 1833-1835; Urvoy de Saint Bedan, Paris, France, 1835-1863; J. B. Delestre, Paris, France, 1863-1871; M. Dinin, Paris, France, 1936.

EXHIBITED: Salon of 1835, Paris, No. 990; Gros Ses Amis ses Élèves, Petit Palais, Paris, 1936, No.

101; Paintings from the Collection of Walter P. Chrysler, Jr.: Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 74.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 74, p. 118.

RECORDED: *Catalogue des Tableaux, esquisses, dessins et croquis de M. Le Baron Gros*, Vente de l'atelier, November 23, 1835, p. 9, No. 22; Charles Blanc, *Histoire des Peintres de Toutes les Ecoles*, Vol. III, éd. Vve. Jules Renouard, Paris, 1863, "Antoine—Jean Gros," p. 29; J. B. Delestre, *Gros, Sa Vie et Ses Ouvrages*, 2ième éd., Vve. Jules Renouard, Paris, 1867, pp. 286-289 (line engraving after painting, p. 287, fig. 40); Catalogue Vente Delestre, 1871, No. 3; Henry Lemonnier, *Gros*, Paris, ed., Henri Laurens, 1928, pp. 87-91; J. Tripiet Le Franc, *Historie de la Vie et da la Mort de Baron Gros*, Paris, Jules Martin et J. Baur, 1880, pp. 501, 502, 505, 677; Catalogue, *Gros Ses Amis ses Élèves*, Petit Palais, Paris, 1936, p. 115, No. 101 (lent by M. Dinin); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 74, p. 46.

PREPARATORY DRAWINGS: Catalogue des Tableaux esquisses, dessins, et croquis de M. LeBaron Gros, Vente de l'atelier Gros, November 22, 1835, No. 49, No. 66.

NOTE: Acis et Galathée, one of the last works by Baron Gros, represents a return to classicism, inspired by the memory of Jacques Louis David. The attitude of the Galathée recalls the classical type of the "Crouching Venus." (J. B. Delestre, op. cit. pp. 286-289.)

NOTE: This painting was cleaned by William Hissgrove, New York, in 1955.

GUARDI, Francesco de
Naval Battle in a Storm.

Venice 1712—Venice 1793

Oil on canvas (oval on rectangular canvas). Not dated. Not signed. 40 x 31 inches, horizontal.

COLLECTIONS: Marchese Spinola, New York, 1954.

[26]

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 52. "The Guardi Family," The Museum of Fine Arts of Houston, Texas, January 13-February 16, 1958.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 52, p. 100. Fernanda de Maffei, "The Naval Battle: A Unique And Unknown Work by Francesco Guardi," *The Art Quarterly*, Detroit, Michigan, Winter, 1955, pp. 379-380, figs. 1, 2, 3. "The Guardi Family," The Museum of Fine Arts of Houston, Texas, January 13-February 16, 1958, Catalogue, No. 22.

RECORDED: Fernanda de Maffei, "The Naval Battle: A Unique and Unknown Work by Francesco Guardi" in *Art Quarterly*, Winter, 1955, pp. 377-382 (reproduced, figs. 1, 2, 3). "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 52, p. 39. Fernanda de Maffei, "The Naval Battle, a Unique and Unknown Work by Francesco Guardi," *The Art Quarterly*, Detroit, Michigan, Winter, 1955, pp. 377-382. "The Guardi Family," The Museum of Fine Arts of Houston, Texas, January 13-February 16, 1958, Item #22.

NOTE: Dr. Morassi in his certificate states that this extraordinary painting represents the finest and most complex example among five known paintings of naval battles by Guardi. The remaining four being respectively in the Castello Sforzesco, Milan; Collection Gasparini, Venice; Collection Max Rothschild, London; and Collection Van Horne, Montreal, Canada. (BSM)

GUERCINO, Giovanni Francesco Barbieri

[27] Samson Bringing Honey to His Parents.

Cento 1591—Bologna 1666

Oil on canvas. Not dated (painted in 1625). Not signed, 59 x 39 ¾ inches, horizontal.

COLLECTIONS: Pope Urban VIII (formerly Cardinal Maffeo Barberini), Rome, Italy, 1625 (for whom this painting was done); The Barberini Family, Rome, Italy, 1746-1764; Francis Marquess of Tavistock, Bloomsbury, London, Eng-

land, 1764-1767*; Duke of Bedford, Woburn Abbey, England, 1857.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 34.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 34, p. 84.

RECORDED: Letter by Francis, Marquess of Tavistock to the Earl of Ossory, July 29, 1764 (refers to the arrival of certain paintings in London, which the Marquess of Tavistock had purchased directly from the Barberini Family; *Inventory of the Effects of the Marquess of Tavistock taken at his late residence at Bloomsbury, June, 1767* (attributed to Caravaggio); J. H. Wiffen, *Historical Memoirs of the House of Russell*, London, 1833, Vol. II, p. 549 (The House of Russell comprises the Tavistocks and Bedfords); Dr. Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, Vol. IV and *Supplements to Art Treasures of Great Britain*, p. 333 (Collection Duke of Bedford); George Scharf, *A Descriptive and Historical Catalogue of the Collection of Pictures at Woburn Abbey*, London, 1877, p. 23, No. 46 (328), and p. 229 (refers to Lord Tavistock's Catalogue of 1767, in which this painting had been attributed to Caravaggio). "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 34, pp. 34-35.

ACCEPTED BY: Mr. Denis Mahon, Dr. William E. Suida (verbally).

NOTE: Mr. Denis Mahon has noted the presence of three bees at the top center, near the wall of the present painting, which appear to be grouped in heraldic formation, and certainly are an allusion to the coat-of-arms of the Barberini Family, which actually consists of three bees. The Barberinis became the leading patrons of art in Rome with the election of Cardinal Maffeo Barberini as Pope Urban VIII in 1623.

*Francis, Marquess of Tavistock, was the eldest son of John, Fourth Duke of Bedford, Bloomsbury, London, England.

George Scharf in *A Description and Historical Catalogue of the Collection of Pictures at Woburn Abbey*, London, 1877, p. 229, refers to Lord Tavistock's Catalogue of 1767, in which this very painting is mentioned with an attribution to Caravaggio. On page 255 of the same volume this catalogue of 1767 is identified as *The Inventory of the Effects of the Marquess of Tavistock taken at his late residence in Bloomsbury*, June 1767. Francis, Marquess of Tavistock, the eldest son of John, 4th Duke of Bedford, was a young man when he was killed by a fall from his horse in March of 1767. He had, however, visited Italy in 1762, drawn to that country by his great interest in works of art. J. H. Wiffen, in his *Historical Memoirs of the House of Russell*, London, 1833, Vol. II, p. 549, published a letter written by Francis, Marquess of Tavistock, to his friend the Earl of Ossory, dated July 29, 1764, from which it becomes evident that the Marquess made some purchases of paintings directly from the Barberini collection: "My Barberini pictures are arrived in the river, and will be unloaded next week; you may guess at my impatience to see them..." (The entire above mentioned information is due to Mr. Denis Mahon, leading authority on the works of Guercino.)

A painting of the same subject by Guercino, sold in 1810 from the collection of Walsh Porter, to a Mr. Webster, listing as its provenance the Aldobrandini Palace. The same painting reappeared in 1811 at an unnamed sale. In 1859, Guercino's "Samson Bringing the Honeycomb" appeared at a sale from the Collection of Lord Northwick, and at that time its provenance was given as the Colonna Palace. The confusion of these provenances may be due to the inaccuracy of the cataloguers of the auction houses. Another version of this subject by Guercino, much darkened, which does not include the Barberini bees, is preserved in the Galleria Borghese, in Rome. C. Malvasia, *Felsina Pittrice*, Vol. II, Bologna, 1657, p. 270 lists a painting of this very subject by Guercino as in an anonymous private collection in Venice.

HALS, Frans

[28] The Young Violin Player.

Haarlem, ca. 1584—Haarlem, 1666

Oil on panel. Not dated (circa 1627). Not signed. 30 7/8 x 26 3/8 inches, upright.

COLLECTIONS: C. Buys, Amsterdam, Holland, 1827; Arthur Sulley, London, England; Carl Schoen, New York, N. Y., 1925; Levy Galleries, New York, N. Y.; Leo Flesh, New York, N. Y., 1939.

EXHIBITED: "Loan Exhibition of Dutch Paintings," Detroit Institute of Art, Detroit, Michigan, January 1925-No. 5 (Lent by Carl Schoen, New York, N. Y.); "Fine Arts Exhibition," Radio City, New York, N. Y., November-December 1934 (Lent by Levy Galleries, New York, N. Y.); "Fifty Paintings by Frans Hals," Detroit Institute

of Art, Detroit, Michigan, 1935, No. 10 (Lent by Levy Galleries, New York, N. Y.); "Masterpieces of Art," New York Worlds Fair, New York, N. Y., 1939, No. 175 (Lent by Leo Flesh, New York, N. Y.); Golden Gate International Exhibition (Worlds Fair), San Francisco, California, 1940, No. 188; "Paintings by Old Masters," Acquavella Galleries, New York, N. Y., April 1945, No. 14 (Possession of Acquavella Galleries, New York, N. Y.); "Loan Exhibition by Old Masters," Museo de Bellas Artes, Caracas, Venezuela, June 1946, No. 30 (Lent by Acquavella Galleries, New York, N. Y.); "Five Centuries of Western Painting," Oklahoma Art Center, Oklahoma City, Oklahoma, October 1946 (Lent by Acquavella Galleries, New York, N. Y.); "Five Centuries of Western Painting," Wichita Art Association, Wichita, Kansas, November 1946 (Lent by Acquavella Galleries, New York, N. Y.); "Five Centuries of Western Painting," Philbrook Art Center, Tulsa, Oklahoma, January 1947 (Lent by Acquavella Galleries, New York, N. Y.); "Frans Hals-Rembrandt Loan Exhibition," Los Angeles County Museum, Los Angeles, California, November-December 1947, No. 2 (Lent by Acquavella Galleries, New York, N. Y.); "Dutch Paintings of the 17th Century," Currier Gallery of Art, Manchester, New Hampshire, December 1948 (Lent by Acquavella Galleries, New York, N. Y.); "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., March 17-April 14, 1950, University of Miami Art Gallery, Coral Gables, Florida, No. 6; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," October 19-November 25, 1951, Virginia Museum of Fine Arts, Richmond, Virginia. "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: Dr. W. R. Valentiner, *Frans Hals*, Klassiker der Kunst, Berlin, Germany, 1923, No. 60; Dr. W. R. Valentiner, "Fifty Paintings by Frans Hals," Detroit Institute of Arts, Detroit, Michigan, 1935, No. 10; Dr. W. R. Valentiner, "Frans Hals in America," Westport, Connecticut, 1936, No. 22; *Art News*, January 12, 1935, p. 7;

Art News, December 1-14, 1943, Plate VI, p. 38; "Paintings by Old Masters," 1945, Acquavella Galleries, New York, N. Y., Catalogue, No. 14; *El Nacional*, Caracas, Venezuela, May 28, 1946; *The Daily Oklahoman*, Oklahoma City, Oklahoma, September 29, 1946; *The Wichita Beacon*, Wichita, Kansas, November 3, 1946; *The Wichita Beacon*, Wichita, Kansas, November 10, 1946; "Frans Hals-Rembrandt," Los Angeles County Museum, Los Angeles, California, November-December 1947, Catalogue, p. 26; *Manchester Evening Leader*, Manchester, New Hampshire, p. 1; *Art Quarterly*, Vol. 12, No. 3, 1949 (Acquavella Galleries advertisement). "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 16.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, pp. 16-17.

DESCRIBED: C. Hofstede de Groot, *Hollandische Maler*, Vol. III, p. 24, No. 90A; Dr. W. R. Valentiner, *Frans Hals*, *Klassiker der Kunst*, Berlin, Germany, 1923, No. 60; F. Duellberg *Frans Hals*, Stuttgart, Germany, 1930, p. 78; Dr. W. R. Valentiner, "Frans Hals in America," Westport, Connecticut, 1936, No. 22; *Burlington Magazine*, Advertisement Supplement, "Review of Some Notable Works of Art now on the Market," December 1932, opposite p. 298; "Four Notable Loans to the Hals Exhibit," Dr. W. R. Valentiner, *Art News*, January 12, 1935, p. 7; *Art News*, December 1-14, 1943, p. 32; "Cuatro Siglos De Pintura Europea," Museo de Bellas Artes, Caracas, Venezuela, Catalogue, 1946, No. 30; "Frans Hals-Rembrandt," Los Angeles County Museum, Los Angeles, California, November-December 1947, Catalogue, No. 2, p. 15; *The Art Digest*, New York, N. Y., October 15, 1951, p. 9.

MENTIONED: *El Nacional*, Caracas, Venezuela, May 28, 1946; *The Daily Oklahoman*, Oklahoma City, Oklahoma, September 29, 1946; *The Wichita Beacon*, Wichita, Kansas, November 3, 1946; *The Wichita Beacon*, Wichita, Kansas, November 10, 1946; *Tulsa Daily World*, Tulsa, Oklahoma, January 19, 1947; *Manchester Evening Leader*, Manchester, New Hampshire, December 3, 1948, p. 15.

ACCEPTED BY: Dr. W. R. Valentiner, (Exhibitions and publications as shown; Dr. W. R. Valentiner, January 30, 1956 (verbally); C. Hofstede de Groot.

NOTE: Another version, on canvas, of this composition is in the Virginia Museum of Fine Arts, Richmond, Virginia (The Williams Collection).

HEEMSKERK, Marten Jacobz van Veen

[29] *Ecce Homo*.

Heemskerk 1498—Haarlem 1574

Oil on cradled panel. Not dated (circa 1563). Not signed. 22½ x 14¼ inches, upright.

COLLECTIONS: Rudolf Bottenweiser, Paris, France.

EXHIBITED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 17.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 17.

NOTE: The Collection contains two works by Marten van Heemskerk, "Ecce Homo" in the present exhibition, a superb religious example, and "Parnassus" one of the high points of Northern Mannerism.

NOTE: Comparison of the present painting to the signed and dated (1563) "Baptism of Christ" in the Brunswick Ducal Museum, Inventory number 161, reveals our painting both stylistically and in physical attributes to be of the same period.

HOFMANN, Hans
Into Outer Space.

Weissenberg, Germany 1880

[30]

Oil on canvas. Signed and dated: "Hans Hofmann, 57". 69½ x 49 inches, upright.

COLLECTIONS: The Artist.

EXHIBITED: "New Paintings by Hans Hofmann," Kootz Gallery, New York, January 7-January 25, 1958.

MENTIONED: *The New Yorker*, January 18, 1958, "The Art Galleries, East Meets West," p. 74.

HOLBEIN, Hans, the Elder

Portrait of Jacob von Hertenstein, Mayor of Lucerne.

Augsburg 1460-1470—Isenheim 1524

[31]

Oil in panel. Dated: 1517, on stone arch at top. Not signed. 18 x 13½ inches, upright.

COLLECTIONS: The von Hertenstein Family, 1517-1826; Franz Ludwig von Hertenstein, Lucerne, Switzerland, 1826, Marquard Woher, 1826; Wynn Ellis, London, England, 1921; Kleinberger Galleries, New York, N. Y., 1924; Jacob Epstein, Baltimore, Maryland.

EXHIBITED: "Gemaelde und Skulpturen, 1430-1530, Schweiz und Angrenzende Gebiete," Kunsthau, Zurich, Switzerland, 1921, No. 86 (as Hans Holbein the Younger, lent by an English private collection); "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., March 17-April 14, 1950, University of Miami Art Gallery, Coral Gables, Florida, No. 2 (as Hans Holbein, the Younger); "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: Paul Ganz, "A Portrait by Hans Holbein the Younger" in *Burlington Magazine*, Vol. XXXVII, May 1921, opposite p. 216; *American Art News*, New York, N. Y., Vol. XXI, No. 16, January 27, 1923, Pl. 1 (as Hans Holbein the Younger); F. Kleinberger (Trade Catalogue), New York, N. Y., 1924, p. 21 (as Hans Holbein the Younger); Paul Ganz, *Malerei der Fruhrenaissance in der Schweiz*, Zurich, Switzerland, 1924, Pl. 57, in color (as Hans Holbein the Younger); Paul Ganz, *La Peinture Suisse avant la Renaissance*, Paris, France, 1925, Pl. 57 in color; Ernst Buchner, "Zum Werk Hans Holbein des Aelteren" in *Beitraege zur Geschichte der Deutschen Kunst*, Augsburg, Germany, 1928, Vol. II, p. 156, fig. 120 (as by Hans Holbein the Elder); Paul Ganz, *The Paintings of Hans Holbein*, Phaidon and Oxford University Press, New York, N. Y., 1950, p. 226, Fig. 8 (as Hans Holbein the Elder with collaboration by Hans Holbein the Younger); Paul Ganz, "Hans Holbein the Elder, New Contributions to his Art of Portraiture," *The Connoisseur*, April, 1954, ill. fig. VI, p. 78; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of

Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 19.

RECORDED: Ulrich Hegner, *Hans Holbein der Jungere*, Berlin, Germany, 1827, p. 119; Paul Ganz, "A Portrait by Hans Holbein the Younger," *Burlington Magazine*, May, 1921, pp. 210-221 (Paul Ganz here attributes the painting to Hans Holbein the Younger and hypothetically identifies the sitter with Jacob von Hertenstein, Mayor of Lucerne); W. Wartmann, "Gemalde und skulpturen, 1430-1530, Schweiz und Angrenzende Gebiete," Kunsthau, Zurich, Switzerland, exhibition catalogue 1921, p. 21, No. 86 (as by Hans Holbein the Younger); Paul Ganz, *Malerei der Fruhrenaissance in der Schweiz*, Zurich, Switzerland, 1924, pp. 98-99 (as by Hans Holbein the Younger); Paul Ganz, *La Peinture Suisse avant la Renaissance*, Paris, France, 1925, p. 87 (as by Hans Holbein the Younger); Ernst Buchner "Zum Werk Hans Holbein des Aelteren," *Beitraege zur Geschichte der Deutschen Kunst*, Augsburg, Germany, 1928, vol. II, pp. 156 (attributed to Hans Holbein the Elder; Ernst Buchner is not convinced of the identification of the sitter with Jacob von Hertenstein); Wilhelm Stein, *Holbein*, Berlin, Germany, 1929, pp. 46-50 (attributed to Sigmund Holbein, brother of Hans Holbein the Elder, based on unconvincing evidence); Paul Ganz, *The Paintings of Hans Holbein*, Phaidon and Oxford University Press, New York, N. Y., 1950, p. 255, Catalogue No. 28 (Here listed as "Elderly Man with Cap of Plaited Gold Braid," Ganz at this time is largely in agreement with the opinion of E. Buchner, but still believes that Hans Holbein the Younger collaborated on the execution of the head); "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., March 17-April 14, 1950, University of Miami Art Gallery, Coral Gables, Florida, Catalogue, No. 2 (as Hans Holbein the Younger); Paul Ganz, "Hans Holbein the Elder New Contributions to His Art of Portraiture," *The Connoisseur*, April, 1954, pp. 78-79, No. VI (as the latest known portrait painted by Hans Holbein the Elder, painted at Lucerne, and certainly representing the likeness of Jacob von Hertenstein; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, pp. 19-20.

CERTIFICATES: Dr. W. R. Valentiner, January 25, 1956 (as by Hans Holbein the Younger); Dr. W. E. Suida, June 15, 1946 (as by Hans Holbein the Younger).

ACCEPTED BY: Dr. Paul Ganz, 1921 (as Hans Holbein the Younger); Dr. Ernst Buchner, 1928 (as Hans Holbein the Elder); Dr. Wilhelm Stein, 1929 (as Sigmund Holbein, brother of Hans Holbein the Elder); Dr. W. R. Valentiner, 1946 (as Hans Holbein the Younger); Dr. W. E. Suida, 1946 (as Hans Holbein the Younger); Dr. Paul Ganz, 1950 (as by Hans Holbein the Elder with the collaboration of Hans Holbein the Younger); Dr. Paul Ganz, 1954 (as by Hans Holbein the Elder, entirely).

MENTIONED: *American Art News*, New York, N. Y., Vol. XXI, No. 16, January 27, 1923, pl. 1 (as by Hans Holbein the Younger); *The New York Times*, January 22, 1923, p. 14, Col. 8 (as by Hans Holbein the Younger); *F. Kleinberger Galleries* (Trade Catalogue), New York, N. Y., 1924, pp. 20-21 (as by Hans Holbein the Younger).

NOTE: This painting was cleaned and restored by Fred Bentz in Basel, Switzerland, in 1920, and again in the United States sometime before 1946.

DE HOOCH, Pieter

[32] The Asparagus Vendor.

Rotterdam 1629—Rotterdam ca. 1683

Oil on canvas. Not dated (Circa 1675-1680). Signed: "Pr de Hooghe" at center left, on the door. 41 1/8 x 30 3/8 inches, horizontal.

COLLECTIONS: J. S. Erle Draxe, Olantigh Towers, England, 1910; F. Kleinberger, Paris, France, 1911; Baron Marczell de Nemes, 1931; Anonymous Private Collection.

EXHIBITED: "Exposition des Maitres Hollandais," F. Kleinberger Galleries, Paris, France, 1911; "Exposition des Grands et Petits Maitres Hollandais du XVII Siècle," Jardin des Tuilleries, Paris, France, 1922, No. 74; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: Armand Dayot, *Les Grands et les Petits Maitres Hollandais*, Paris, France, 1911, p. 110, No. 78; Dr. Wilhelm R. Valentiner, *Pieter de Hooch*, Deutsche Verlags Anstalt, Stuttgart, Berlin; Leipzig, 1929 (Klassiker der Kunst, Vol. 35), p. 145; F. Van Thienen, *Pieter de Hoogh*, Amsterdam, Holland, p. 54; *Catalogue of the Marczell de Nemes Collection*, p. 26, Pl. 50; *Catalogue, Collection Marczell de Nemes*, Amsterdam, Holland, 1928, No. 60 (Sale, Salle de vente Fr. Muller & Co., November 13-14, 1928); *Catalogue, Tableaux de la Collection de feu M. Marczell von Nemes*, P. Cassirer and H. Hel-

bing, 1931, Pl. 50 (Sale, Munich, Tonhalle, Mensing, June 16, 1931); *Connoisseur*, March 1953 (advertisement of Newhouse Galleries); "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 18.

RECORDED: Armand Dayot, *Les Grands et les Petits Maitres Hollandais*, Paris, France, 1911, p. 132, No. 78; Catalogue, "Exposition des Grands et Petits Maitres Hollandais du XVII Siècle," Jardin des Tuilleries, Paris, France, 1922, p. 14, No. 74; *Catalogue of the Collection of Marczell von Nemes*, p. 41, No. 51; Karl Lilienfeld, *Pieter de Hooch*, Thieme-Becker, *Allgemeines Kuenstlerlexicon*, Seeman, Leipzig, 1924, Vol. XVII, p. 453; Clotilde Briere-Misme, "Tableaux inédits ou peu connus de Pieter de Hooch," *Gazette des Beaux Arts*, 1927, p. 284; *Pantheon*, September 1928, Vol. II, No. 9, p. 452; Catalogue, *Collection Marczell de Nemes*, 1928, p. 21, No. 60 (Sale, Salle de vente Fr. Muller & Co., November 13-14, 1928); *Apollo*, December 1928, Vol. VII, No. 48, p. 382; Dr. Wilhelm R. Valentiner, *Pieter de Hooch*, Klassiker der Kunst, Vol. 35, 1929, p. 286, No. 145; *Catalogue, Tableaux de la Collection de feu M. Marczell von Nemes*, P. Cassirer and H. Helbing, 1931, p. 31, No. 50 (Sale, Munich, Tonhalle, Mensing, June 16, 1931); "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, pp. 18-19.

HOPPNER, John, R.A.

Portrait of Frances Wyndham, later Mrs. Burrell. [33]

Whitechapel, London 1758—London 1810

Oil on canvas. Not dated. Not signed. 36 x 28 inches, upright.

COLLECTIONS: Caroline, Duchess of Montrose, England; Benjamin Altman, New York, 1895; Charles M. Schwab, New York.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 22.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 22, p. 74.

RECORDED: McKay and Roberts, *John Hoppner*,

1909, p. 37; Catalogue, "Three Hundred Paintings of Old Masters," the Sedelmeyer Gallery, Paris, 1898, p. 318, No. 289 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 22, p. 25.

ACCEPTED BY: McKay and Roberts.

LA HIRE, Laurent de

[34] The Offering to Job.

Paris 1606—Paris 1656

Oil on canvas. 1648. Signed "L. de la Hire, in. & f. 1648" lower left on stone pedestal. 51 ¾ x 39 ¾ inches, upright.

COLLECTIONS: Anonymous Private Collection, Paris, France.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 56.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 56, p. 103.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 56, p. 40.

NOTE: This beautiful painting, of which there exists a studio repetition in the collection of Dr. Kurt Benedict, London, is an excellent example for the refined printing style of Laurent de la Hire, flourishing contemporaneously and slightly later than Poussin and Simon Vouet.

LAWRENCE, Sir Thomas

[35] Portrait of the Right Hon. Francis T. Baring as a Boy.

Bristol 1769—London 1830

Oil on Canvas. Not dated. Not signed. 30 x 25 inches, upright.

COLLECTIONS: Right Hon. Francis T. Baring, England, 1843; Colnaghi, London, England; Anonymous Private Collection, New York; John Levy Galleries, New York, 1949.

EXHIBITED: The British Institution, London, England, 1843, No. 166 (lent by the Right Hon. Francis T. Baring, M.P.)

RECORDED: Sir Walter Armstrong, *Lawrence*, London, 1913, p. 112; Lord Ronald Sutherland Gower, *Sir Thomas Lawrence*, P.R.A., London, England, 1900, p. 108; Algernon Graves, *A Century of Loan Exhibitions 1813-1912*, London, England, 1912, vol. II, p. 651.

ACCEPTED BY: Sir Walter Armstrong.

LEGER, FERNAND

Les Maisons Sous Les Arbres.

Argentan, Normandy 1881—Gif-Sur-Yvette 1955

Oil on canvas. Not dated (painted in 1913). Signed: F. Leger in the lower right. 36 ½ x 29 inches, upright.

COLLECTIONS: Zubaloff, Paris, France; Moderne Galerie, Munich, Germany; Galerie L'Effort Moderne, Leonce Rosenberg, Paris, France; Galerie Kahnweiler, Paris, France; Marie Sterner, New York, N. Y.

EXHIBITED: "Exhibition of the Walter P. Chrysler, Jr. Collection," The Arts Club of Chicago, Chicago, Illinois, January 8-January 31, 1937, No. 10; "Selected Exhibition of the Walter P. Chrysler, Jr. Collection," The Detroit Institute of Arts, Detroit, Michigan, October 4-October 31, 1937, Catalogue, No. 36; The Museum of Modern Art (Art in our Time), New York, May-October, 1939, No. 169 (*illustrated*); "Seven Centuries of Painting," M. H. de Young Memorial Museum, San Francisco, December 29, 1939-January 28, 1940, No. 183; The Arts Club of Chicago (Origins of Modern Art), April 1940, No. 54; "Collection of Walter P. Chrysler, Jr.," Virginia Museum of Fine Arts, Richmond, Virginia, January 16-March 4, 1941; No. 69; "Collection of Walter P. Chrysler, Jr.," The Philadelphia Museum of Art, March 29-May 11, 1941, Nr. 69.

REPRODUCED: *Richmond Times-Dispatch*, January 8, 1941; *Collection of Walter P. Chrysler, Jr.*, Virginia Museum of Fine Arts, Richmond, Virginia, January 16-March 4, 1941, Plate Nr. 69; *Collection of Walter P. Chrysler, Jr.*, The Philadelphia Museum of Art, March 29-May 11, 1941, Plate Nr. 69; "Art in Our Time," catalogue, Museum of Modern Art, New York, May-October 1939, No. 169.

ILLUSTRATED: *Fernand Leger, Est-il Cubiste?* by Christian Zervos in *Cashiers d'Art*, Vol. VIII, 1933.

MENTIONED: *Times Dispatch*, Richmond, Virginia, January 12, 1941 by Thomas Lomax Hunter.

LE SUEUR, Eustache

The Holy Family: The Virgin, the Christ Child [37] and St. Joseph. Paris 1617—Paris 1655

Oil on canvas (round). Not dated (ca. 1645-1653). Not signed. 36 inches in diameter.

COLLECTIONS: M. Foucaut, Paris, France (for whom the painting was done, 1645-1653); Earl of Harcourt, England, 1823.

EXHIBITED: British Institution, 1823, No. 137 (lent by the Earl of Harcourt); "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 60.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 60, p. 14 (in full color).

RECORDED: L. Dussieux, *Nouvelles Recherches sur la vie et oeuvres d'Eustache Le Sueur*, éd. J. B. Dumoulin, Paris, 1852, p. 116 (catalogue de l'oeuvre de Le Sueur après la biographie: tiré sur un manuscrit, Journal de ses ouvrages, depuis 1645 jusqu'en 53, lequel m'a été confié par une personne de sa famille . . .); Algernon Graves, *A Century of Loan Exhibition*, 1813-1912, London, 1913, Vol. II, p. 694; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 60, p. 41.

NOTE: This picture is described in the Catalogue de l'Oeuvre de Le Sueur après la Biographie, published by L. Dussieux, and based on an original journal kept by the artist between the years 1645-1653: "Pour M. Foucaut: Un tableau rond d'une Vierge, le petit Jésus et Saint Joseph" (for M. Foucaut: a round picture of a Virgin, the Little Jesus and St. Joseph).

LONGHI, Alessandro

[38] Portrait of Senator Pisani, Venetian Ambassador to Constantinople.

Venice 1733—Venice 1813

Oil on canvas. Not dated. Not signed. 58¾ x 49 inches, upright.

COLLECTIONS: Furstlich Liechtensteinsche Gemaldegalerie, Vienna, Austria.

EXHIBITED: "Mostra Del Ritratto Italiano," Palazzo Vecchio, Florence, Italy, 1911; "Exhibition of Italian Art," Birmingham Museum of Art, Birmingham, Italian Painting of the Seventeenth

and Eighteenth Centuries, January 26-February 23, 1958.

REPRODUCED: In the Catalog "Mostra Del Ritratto Italiano," Plate XVII, p. 215; *The Graphic*, London, April 6, 1912.

RECORDED: Catalog of Furstlich Liechtensteinsche, Gemaldegalerie, Vienna, Austria, 1873, Number 426; In the Catalog "Mostra Del Ritratto Italiano," p. 220; "Rassegna D'Arte" 1911, Number 1, p. 91, in the Article "La Mostra Del Ritratto Italiano" by Nello Tarchiani; "Exhibition of Italian Art," Birmingham Museum of Art, Birmingham, Alabama, Vol. 6, Section II, Italian Painting of the Seventeenth and Eighteenth Centuries, p. 12, No. 12.

MABUSE, Jan Gossaert

The Madonna and Child.

[39]

Utrecht, circa 1478—Middelburg 1533-1536

Oil on panel. Not dated (ca. 1517-1520). Not signed. 18½ x 11½ inches, upright.

COLLECTIONS: Lord Northwick, Thirlestone House, Cheltenham, England, 1859; Sir Thomas Phillips, Bart., Middle Hill, 1859.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 2.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 2, p. 57.

RECORDED: Catalogue of the Lord Northwick Collection. Sale, London, July 26, 1859, p. 136, No. 1526; T. P. Greig, in *The Connoisseur Year Book for 1951*, p. 84 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 2, p. 17.

ACCEPTED BY: Dr. Max J. Friedlaender, Amsterdam, August 14, 1952 (certificate).

NOTE: This extremely fine painting belongs to a period about 1517 to 1520. Stylistically its closest analogies within the oeuvre of Mabuse are the Carondelet Diptych in the Louvre, dated 1517, and the Virgin and Child in the Kaiser Friedrich Museum in Berlin of about 1520.

MAGNASCO, Alessandro

[40] Arcadian Landscape with Figures.

Genoa 1681—Genoa 1749

Oil on canvas. Not dated. Signed: "A.M.," the initials of the master, on a cartello, visible on an earth-mound in the center of the composition. 97¼ x 61½ inches, upright.

COLLECTIONS: Georg Schwarz, Berlin, Germany, (before 1923); Benedict, Berlin, Germany, 1926.

EXHIBITED: Paul Cassirer, Berlin, Spring, 1913.

ILLUSTRATED: Photograph No. 110311 dell'Istituto Germ. d'Arte a Firenze; Benno Geiger, *Magnasco*, Istituto Italiano D'Arti Grafiche, Bergamo, 1949, Pl. 2.

RECORDED: Benno Geiger, *Magnasco*, Kristall Verlag, G.M.B.H., Vienna, 1923, p. 48, No. 107; Benno Geiger, *Magnasco*, Istituto Italiano D'Arti Grafiche, Bergamo, 1949, p. 73, p. 183 (List of works, No. 2).

NOTE: Alessandro Magnasco rarely signed his works, and then only with his initials. Among his entire known oeuvre only two paintings are dated by the master himself, both of them works from his first Lombard sojourn. One of these is a superb large landscape with figures in the collection of the Duca Gallarati-Scotti in Milan, signed and dated 1691; the other a representation of a Meeting of the Quakers in the Vigano Collection, dated 1695. According to Benno Geiger (*op. cit.*, 1949), the present magnificent landscape also belongs to Magnasco's early Lombard period. Geiger rightfully ranks it among the master's finest creations, stylistically and chronologically very near to the large landscape in the Gallarati-Scotti Collection in Milan. The present work, besides being one of the rare signed paintings by Magnasco, is surely one of his most beautiful works in any American collection, public or private.

MATISSE, Henri

[41] Bowl of Apples.

Cateau, le Lord 1869—Paris 1954

Oil on canvas. Not dated. (1916) Signed: Henri Matisse, in the lower left. 46 x 35 inches, upright.

COLLECTIONS: Monsieur Duithuit, Paris, France. Valentine Gallery, New York, N. Y.

EXHIBITED: Amsterdam, Holland, 1932; "Twenty Paintings by Henri Matisse," Valentine Gallery, New York, New York, November 28 to December 19, 1936, No. 1; "Selected Exhibition of the Walter P. Chrysler, Jr., Collection," The Detroit Institute of Arts, Detroit, Michigan, October 4 to October 31, 1937, No. 39; "Picasso and Henri Matisse," Boston Museum of Modern Art, October 19 to November 11, 1938, Nr. 28; "Exhibition of Paintings by Henri Matisse," The Arts Club of Chicago, March 30 to April 18, 1939, No. 3; "Seven Centuries of Painting," M. H. de Young

Memorial Museum, San Francisco, December 29, 1939 to January 28, 1940, No. 186; "Collection of Walter P. Chrysler, Jr.," Virginia Museum of Fine Arts, Richmond, Virginia, January 16-March 4, 1941, Nr. 121; "Collection of Walter P. Chrysler, Jr., The Philadelphia Museum of Art, March 29-May 11, 1941, Nr. 121.

REPRODUCED: *Collection of Walter P. Chrysler, Jr.*, Virginia Museum of Fine Arts, Richmond, Virginia, January 16-March 4, 1941, Plate Nr. 121; *Collection of Walter P. Chrysler, Jr.*, The Philadelphia Museum of Art, March 29-May 11, 1941, Plate Nr. 121; *Vogue*, April 15, 1948, "North Wales, Virginia, where Mr. and Mrs. Walter P. Chrysler, Junior, live, keep their superb Collection of Modern Art, and raise thoroughbred Horses"; p. 106; "Selected Exhibition of the Walter P. Chrysler, Jr. Collection," The Detroit Institute of Arts Catalogue, October 4 to October 31, 1937—seventh photograph; *The Detroit Free Press*, Sunday, October 3, 1937, Par. 3, Page 12. "Walter P. Chrysler, Jr.'s Collection of Twentieth Century Masterpieces," by John Lerch, *Country Life and The Sportsman*, May 1938, page 45.

MENTIONED: Martha Davidson, "The Magic Color of Matisse," *The Art News*, December 5, 1936, Pages 14 and 21; *Chicago Daily News*, Saturday, April 1, 1939, Page 25, by C. J. Bulliet in "Around the Galleries".

METSU, Gabriel

The Fish Vendor.

[42]

Leiden 1629—Amsterdam 1667

Oil on panel. Not dated. Signed "G. Metsu" on steps at right. 12¼ x 9½ inches, upright.

COLLECTIONS: Gaignat, Paris, France, 1768; Paillet, Paris, France, 1777; Rev. J. M. Heath, London, England, 1857-1868.

EXHIBITED: Leeds, England, 1868, No. 749 (Lent by Rev. J. M. Heath); Gemeente Museum, Arnhem, Holland, 1934; Rotterdamsche Kunstkring, Rotterdam, Holland, 1935; Nijmegen, Holland, 1936, No. 33; "Dutch Old Masters" Part II from the Collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, No. 27; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," February 6-March 9, 1951, Virginia Museum of Fine Arts, Richmond, Virginia; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D.C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-Decem-

ber 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "Dutch Old Masters" Part II from the Collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, No. 27. "An exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr." 1957-1958, Catalogue, p. 23.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr." 1957-1958, Catalogue, p. 23.

DESCRIBED: John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, England, 1829, Vol. IV, page 80, No. 18; C. Hofstede de Groot, *Hollaendische Maler*, Vol. I, page 266, No. 40; G. F. Waagen, *Galleries and Cabinets of Art in Great Britain* (Supplement to *Treasures of Art in Great Britain*) London, England, 1857, pages 317-18; A. V. Wurzbach, *Niederlaendisches Künstler-Lexikon*, Wien and Leipzig, 1906, Vol. II, page 150, Col. 2; A. Graves, *A Century of Loan Exhibitions*, London, England, 1912, Vol. II, page 772 (Leeds Exhibition).

MENTIONED: *Miami Sunday News*, Miami, Florida, February 11, 1951 (University of Miami Art Gallery Exhibition).

ACCEPTED BY: John Smith; C. Hofstede de Groot; C. F. Waagen; A. V. Wurzbach.

PICASSO, Pablo

[43] Femmes au Bar.

Malaga, Spain 1881

Oil on canvas. 1902. Signed: "Picasso" in the upper left. 36 x 31½ inches, horizontal.

COLLECTIONS: The Artist, Paris, France, 1902; Gertrude Stein, Paris, France, 1935.

EXHIBITED: "Picasso and Henri Matisse," the Boston Museum of Modern Art, October 19-November 11, 1938, No. 3; "Picasso: Forty Years of his Art," Museum of Modern Art, New York, November-December, 1939; "Picasso Forty Years of his Art," Art Institute of Chicago, January-February, 1940, No. 18; "Chrysler Collection," Virginia and Philadelphia, 1941, No. 151 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, Cali-

fornia, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 88.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 88, p. 132.

ALSO REPRODUCED: John Lerch, "Walter P. Chrysler, Jr.'s Collection of Twentieth Century Masterpieces" in *Country Life and the Sportsman*, May, 1928, p. 44 (in full color); Gertrude Stein, *Picasso*, 14 Rue de l'Université, Paris, 1938, pp. 136-139 (in full color); Gertrude Stein, *Picasso*, B. T. Batsford, Ltd., London, October, 1938, pl. 7, opp. p. 8 (in full color); Christian Zervos, *Pablo Picasso*, Vol. I, Oeuvres de 1895 à 1906, Éditions Cahiers d'Art, Paris, p. 64; *Picasso Before 1910*, Perls Galleries, March 27-April 29, 1939, on cover; *Picasso: Forty Years of his Art*, New York, 1939, p. 32; *Art News*, January 17, 1941, p. 12.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 88, p. 51.

PICASSO, Pablo

La dame a l'artichaut.

Malaga, Spain 1881

[44]

Oil on canvas. Not dated (1942). Signed: "Picasso" lower right. 77 x 51 inches, upright.

COLLECTIONS: The Artist.

EXHIBITED: Salon d'Automne, Paris, France, 1944.

REPRODUCED: Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, 1946, p. 246, (as, "Woman with a Bouquet"). *Time*, Vol. LXVII, No. 6, April 16, 1956, p. 87 (in color).

RECORDED: Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, 1946, p. 246 (as, "Woman with a Bouquet").

MENTIONED: *Time*, Vol. LXVII, No. 6, April 16, 1956, p. 86.

PISSARRO, Camille

La Bonne.

[45]

Saint-Thomas-des-Antilles 1830—Paris 1903

Oil on canvas, painted in 1874. Signed: with Monogram "C.P." lower right. 36¼ x 28¾ inches, upright.

COLLECTIONS: Paulémile Pissarro, 1930.

EXHIBITED: "Centenaire de la Naissance de Camille Pissarro," Musée de l'Orangerie, Paris, February-March, 1930, No. 23.

REPRODUCED: Charles Kunstler, *Camille Pissarro*, ed. G. Crès, Paris, 1930, No. 7; *Le Monde illustré*, February 22, 1930; *Deutsche Kunst und Dekoration*, Darmstadt, December, 1930; Ludovic—Rodo Pissarro et Lionello Venturi, *C. Pissarro*, Paul Rosenberg, Paris, 1939, Vol. II (Plates), pl. 10, fig. 53.

RECORDED: *Centenaire de la Naissance de Camille Pissarro*, Musée de l'Orangerie, Paris, February-March, 1930, exhibition Catalogue, No. 23; Ludovic—Rodo Pissarro et Lionello Venturi, *C. Pissarro*, Paul Rosenberg, Paris, 1930, Vol. I (Text) p. 85, No. 53.

POUSSIN, Nicolas

[46] Bacchanale Before a Temple.

Villers, Normandy 1594—Villers, Normandy 1665

Oil on canvas. Not dated (ca. 1635). Not signed. 39 $\frac{3}{4}$ x 31 $\frac{1}{2}$ inches, horizontal.

COLLECTIONS: The Earl of Liverpool, England; David Bevan, England, 1837; Lady Lane, Carlton Hall, Suffolk, England; Kleinberger, New York, 1940; Seligman Rey & Co., New York, 1947.

EXHIBITED: Portland Art Association, Portland, Oregon, 1940; Golden Gate International Exhibition, San Francisco, California, 1940, No. 214; Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska, 1942; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 54.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 54, p. 101.

RECORDED: André Félibien, *Entretien sur les Vies et sur les Ouvrages des plus Excellents Peintres*, Paris, 1685, Vol. IV, No. 146; John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1837, Part VIII, p. 115, No. 217 (as belonging to Mr. David Bevan); Andresen, *Nicholas Poussin*, Paris, 1863, No. 367; Émil Magne, *Nicolas Poussin*, Paris, Premier Peintre du Roi, 1914, p. 199, No. 28; Seligman Rey &

Co., Sale, New York, January 23, 1947, catalogue, No. 241; W. Friedlaender and A. Blunt, *Drawings of Nicholas Poussin*, London, 1953, p. 26, No. 3; E. S. Siple, "Art in America," in *Burlington Magazine*, London, May 1940, p. 168; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 54, pp. 39-40.

PREPARATORY DRAWINGS: Windsor Castle (slightly earlier than the painting); Chantilly Museum (contemporary with the painting).

ENGRAVED: J. Mariette, 168.

ACCEPTED BY: John Smith, Andresen, Émil Magne, Dr. Walter Friedlaender, New York, April, 1939 (certificate), New York, January 2, 1940 (certificate).

NOTE: Dr. Friedlaender in a letter dated January 12, 1940 states: "This composition is certainly one of the most outstanding among the Bacchanals of Poussin. The earlier study at Windsor Castle and a later one at Chantilly indicates that the problem of bacchanalian dances before a severe Doric architectural scheme was a subject which occupied the mind of the artist for some time. The contemporary biographer of Poussin, the Secretary of the Academy, Félibien, who really only mentions the significant and important works of the artist and not the full oeuvre, describes the picture and certainly Mariette, the famous connoisseur who engraved this painting in 1688, only would have done so because of its importance. It is in my opinion next to the three Bacchanals painted for Cardinal Richelieu and the National Gallery: Bacchanale and Dance the most important composition by Nicolas Poussin in this genre."

As is usual with Poussin, this composition is known in several variations, among which the present version appears the strongest.

PRUD'HON, Pierre Paul

Amour with Doves.

Cluny 1758—Paris 1823

Oil on canvas. Not dated, Not signed. 52 x 30 inches, upright.

COLLECTIONS: M. de Gagnat, Paris, France.

NOTE: The temptation to identify the sitter of this painting with Prince Lubomirsky, the beautiful boy who was the favorite model for artists of his period is indeed great. The present painting, a fine early work by the artist, reflects his great attraction to the works of Correggio and Leonardo da Vinci transformed into the unmistakable idiom of the master's classicising Rococo style.

REMBRANDT, Harmen van Rijn

Samson Threatening his Father-in-Law (Second [48] version).

Leyden 1606—Amsterdam 1669

Oil on canvas. Not dated (ca. 1635). Not signed. 61 $\frac{3}{8}$ x 51 $\frac{1}{2}$ inches, upright.

COLLECTIONS: Snare of Reading, England, 1848; J. Booth, Glendon Hall, Kettering, England, 1848-1916.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 12.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 12, p. 8 (in color).

RECORDED: *The Stowe Catalogue*, priced and annotated by Henry Rumsay Forster, David Bogue, London, 1848, pp. 191-192 (Sale of 1848, when this painting was sold by Snare of Reading and passed into the collection of J. Booth, Esq., of Glendon Hall near Kettering); Wilhelm Bode and C. Hofstede de Groot, *Rembrandt, Beschreibends Verzeichnis seiner Gemaelde mit den Heliographischen Nachbildungen*, Vol. III, ed. Charles Sedelmeyer, Paris, 1899, p. 168 (Glendon Hall); C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Painters of the Seventeenth Century*, Vol. IV, Macmillan & Co., London, 1916, pp. 38-39 (Glendon Hall); Dr. Waagen, *Treasures of Arts in Great Britain*, Vol. III, 1854, p. 462 (Glendon Hall, Kettering, England); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 12, p. 21.

ENGRAVED: Leader, 1765 (mezzotint, in reverse); Schmidt, in *Le Musée Français*; Daniel Berger ("Samson in the Prison House at Gaza").

ACCEPTED BY: Wilhelm Bode, C. Hofstede de Groot, Dr. W. R. Valentiner, London, England, August 5, 1954 (certificate); Dr. Waagen.

NOTE: The subject of this painting had been variously known as "The Enraged Prisoner" or "Adolphus of Geldern Threatening his old Father in Prison" until M. Koloff in his "Historisches Taschenbuch" proved beyond a doubt that the actual subject for this composition is Samson threatening his father-in-law to return his bride. Two further versions of this painting are known. One in the Kaiser Friedrich Museum in Berlin,

which is signed; and another one mentioned by Dr. Waagen, *Art Treasures in Great Britain*, Vol. III, 1854, as having been a part of the Collection of the Duke of Hamilton. The Hamilton Palace version had been included in a sale of 1882. Eugène Dutuit, *Tableaux et Dessins de Rembrandt*, A. Levy, Paris, 1885, refers to the Hamilton Palace version as a poor copy. John Smith's Catalogue Raisonné, Part 7, London, 1836, lists the Berlin painting and another version in the Museum at Dresden as No. 167. None of the later sources mention such a painting in the Dresden Museum. Dr. W. H. Valentiner, in his certificate, states that the present painting shows certain traits which seem superior to the signed Berlin version, such as the brilliant execution of the face and hair of Samson, the two negroes, the eyebrows of the old man; the superior rendition of the outlines of the mantle, the fact that Samson's legs can be seen underneath the cloak, and the more correct design of the short sword (a Japanese kris).

RENOIR, Pierre Auguste
Pheasant.

Limoges 1841—Cagnes 1919

[49]

Oil on canvas. 1879. Signed "Renoir" lower right. 25 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches, horizontal.

COLLECTIONS: Alfred Bérard, France; Bérard Family, France; Jean Henri Laroche, Paris, France; Jacques Laroche, Paris, France.

EXHIBITED: Galerie Bernheim - Jeune, Paris, France, 1913, No. 27; Renoir Centennial Loan Exhibition, Duveen Galleries, New York, November 8-December 6, 1941, No. 28 (reproduced); French Still Life from Chardin to Cézanne, 1947, Seligmann-Helft Gallery, New York; La Nature Morte de l'Antiquité à nos Jours, l'Orangerie des Tuileries, Paris, April-June, 1952, No. 9; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 79; "Loan Exhibition Renoir," Wildenstein Gallery, New York City, April 8-May 10, 1958.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 79, p. 123; "Loan Exhibition Renoir," Wildenstein Gallery, New York City, April 8-May 10, 1958, Catalogue, p. 42, No. 28.

RECORDED: Michel Drucker, *Renoir*, 1944, p. 180; "La Nature Morte de l'Antiquité à nos Jours," l'Orangerie des Tuileries, Paris, April-June, 1952, pl. 38 of catalogue, p. 119 (reproduced, pl. 38); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 79, p. 48.

ALSO REPRODUCED: N. Bérard, *Renoir à Wargemont*, 1938.

NOTE: The "Pheasant" by Renoir was painted at Wargemont, near Dieppe, residence of Alfred Bérard. Renoir received a pheasant from a friend and, excited by its brilliant color, immediately painted it with the tablecloth of the family table as a background. Afterwards at the suggestion of a friend (probably Ambroise Vollard), who suggested a white background for the picture, he repainted the tablecloth to represent a snow scene, the present dramatic background. The splendor and richness of the colors both of the bird itself, and, in great and wonderful contrast to, the hillside of snow and winter vegetation, gives the jewel-like impression of sunlight reflected on crisp crystals of snow.

RICCI, Sebastiano

[50] The Contest Between Apollo and Pan.

Belluno 1659—Venice 1734

Oil on canvas. Not dated. Not signed. 68¼ x 53½ inches, horizontal.

COLLECTIONS: Sir Richard Colthurst, Bart., Blarney Castle, Cork, Ireland.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 43.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 43, p. 93.

RECORDED: *Portland Art Museum Bulletin*, Vol. XVII—No. 3, November, 1955, Portland, Oregon (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 43, p. 34.

ACCEPTED BY: Dr. Herman Voss (verbally); Dr. William E. Suida (verbally).

NOTE: This magnificent painting showing Sebastiano Ricci at a moment of greatest creative freedom, relates itself to a painting in the S. H. Kress collection, "The Battle Between Lapiths and Centaurs at the Wedding of Perithoos and Hippodameia" (canvas: 55 x 40¼ inches, horizontal). The present painting, together with another excellent painting by Sebastiano Ricci representing the "Continenence of Scipio," which marks a more formal moment in the œuvre of this artist with definite recollections of Paolo Veronese and Tiepolo, came from the collection of Sir Richard Colthurst, Blarney Castle, Cork, Ireland. Both paintings are in the present collection, "The Contest Between Apollo and Pan" only being included in the present exhibition. Herman Voss has identified both of these paintings as works by Sebastiano Ricci.

ROMNEY, George

A Conversation.

[51]

Portraits of Peter and James Romney, Brothers of the Artist, Discussing a Problem of Euclid.

Dalton-le-Furness, Lancashire 1734—Kendal 1802

Oil on canvas. Not dated (painted before 1766). Not signed. 44 x 35 inches, upright.

COLLECTIONS: Reverend John Romney, son of the artist, Whitestock Hall, England, 1882; John Romney, son of the Reverend John Romney, Whitestock Hall, England, 1882; Miss Elizabeth Romney, aunt of the grandson of the Reverend John Romney, Whitestock Hall, England to 1894; Mr. Lawrence, England, 1894.

EXHIBITED: The Free Society of Artists, London, England, 1766; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 19.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 19, p. 72.

RECORDED: Reverend John Romney, *Memoirs of the Life and Works of George Romney*, 1830; Sir Herbert Maxwell, Bart., M.P., *George Romney*, Catalogue of the Works of George Romney, ed. Walter Scott & Co., "Makers of British Art,"

n.d., No. 79; Arthur B. Chamberlain, *George Romney*, ed. Methuen & Co., London, England, 1910, p. 51; H. Mireur, *Dictionnaire des Ventes d'Art*, Vol. VI, De Vincenti, Paris, France, 1912, p. 300; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 19, p. 24.

NOTE: The present painting, portraits of Peter and James Romney, the two younger brothers of the artist, is among the earliest portraits by Romney. Peter Romney who is here seated at his easel, possessed great talents for the art of painting, and at one time promised to rival his great artist brother; besides which he also possessed literary talents as well as a great love for music and poetry. Peter Romney died in 1777 at the age of thirty-four. James Romney, who is here standing by his brother, with his arm resting on the back of the chair, explaining a problem of Euclid, was born in 1745. He joined the East India Company, rising to the rank of Lieutenant Colonel. He owed his start in life to his artist-brother, George, who provided the necessary funds for his education. James Romney died in 1807. Romney painted this portrait during a visit at home at Dalton-le-Furness, Lancashire (Arthur B. Chamberlain, *George Romney*, ed. Methuen & Co., London, 1910, p. 51; Reverend John Romney, *Memoirs of the Life and Works of George Romney*, 1830).

ROSA, Salvator

[52] Hagar and Ishmael visited by the Angel.

Arenella, Naples 1615—Rome 1673

Oil on canvas. Not dated. Signed: with the monogram S.R. (interlaced) lower right, on the rock where the child Ishmael rests. 77 x 58 inches, horizontal.

COLLECTIONS: Earl of Dunmore's Collection, Dunmore Park, near Falkirk, England, 1857; O. D. Wakeman, Esq., Yeaton Pevery, near Shrewsbury, England.

RECORDED: Dr. Waagen, *Galleries and Cabinets of Art in Great Britain*, vol. IV, John Murray, 1857, p. 457. To be reproduced and discussed in an article to appear in Burlington Magazine, by Dr. Luigi Salerno.

NOTE: The subject represented within a grandiose romantic landscape glowing in golden and silvery tones is certainly a magnificent work of Salvator Rosa's late middle period, probably painted about 1649. The subject of Hagar and Ishmael's had also been painted by Salvator Rosa in his early youth; Giovanni Lanfranco on his return to Naples had seen Rosa's small canvas (4 palmi) at a dealer's and immediately bought it. Lanfranco still owned that painting at the time of his death. (This story is told by De Dominici, *Vite dei Pittori . . . Napoletani*, Naples, 1742, pp. 217-218, and repeated by G. B. Passeri, *Vite dei Pittori ecc.*, Rome, 1772, Vita di Salvator Rosa.)

The present work not only owing to the vast discrepancy in size, but also to its stylistic character cannot be identified with the one Lanfranco had owned.

ROUAULT, Georges

Tête de Christ

Paris 1871—Paris 1958

[53]

Painted on paper, mounted on canvas. 1905. Signed, "G Rouault" upper left. 45 x 31 inches, upright.

COLLECTIONS: Galerie de France, Paris, France; St. George's Gallery, London, England, 1930.

EXHIBITED: "Choate Exhibition," Wallingford, Connecticut, January 17-February 13, 1936; "Exhibition of Twentieth Century Painting," the Society of the Four Arts, Palm Beach, Florida, February 28-March 15, 1936, No. 43; "Walter P. Chrysler, Jr. Collection," The Arts Club of Chicago, January 8-13, 1937, No. 38; "International Exposition," Paris, France, Summer, 1937; "Selected Exhibition of the Walter P. Chrysler, Jr. Collection," The Detroit Institute of Arts, October 4-31, 1937, No. 42; "Art in Our Time," Museum of Modern Art, New York, 1939 (reproduced in catalogue, pl. 121); "Origins of Modern Art," Arts Club of Chicago, April, 1940, No. 33; "Georges Rouault Retrospective Loan Exhibition," Institute of Modern Art, Boston, November 1940, No. 3; "Chrysler Collection," Virginia and Philadelphia, 1941, No. 241 (reproduced in catalogue); "Paintings from Private Collections," a 25th Anniversary Exhibition, Museum of Modern Art, New York, May 31-September 5, 1955; "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 89.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 89, p. 133.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 89, pp. 51-52.

ALSO REPRODUCED: *Cahiers d'Art*, 1930, p. 5 of advertisements; *Cahiers d'Art*, 1933, p. 9, Section

I-II; Raymond Cogniat, *Georges Rouault*, No. 10; John Lerch, "Walter P. Chrysler, Jr.'s Collection of Twentieth Century Masterpieces," in *Country Life and the Sportsman*, May, 1938, p. 46; *L'Art Aujourd'hui*, Spring, 1938, ed. Albert Morance, pl. 7; Zervos, Christian, *Histoire de l'Art Contemporain*, ed. *Cahiers d'Art Paris*, 1938, p. 142; *Museum of Modern Art Bulletin*, Vol. XXII, No. 4, summer, 1955, p. 17, No. 131; "The Life of Christ," *Life Magazine*, Vol. 39, No. 26, Vol. 40, No. 1, December 26, 1955, p. 28 (no paging) in full color.

DESCRIBED: Catalogue, *Paintings from Private Collections*, a 25th Anniversary Exhibition, Museum of Modern Art, New York, 1955.

RUBENS, Peter Paul

- [54] Portrait of the Archduchess Isabella Clara Eugenia
Siegen 1577—Antwerp 1640

Oil on canvas. Not dated. Not signed. 46½ x 36 inches, upright.

COLLECTIONS: Duke of Marlborough, Blenheim Palace Collection, England; John Wanamaker, Philadelphia.

EXHIBITED: "Rubens—Van Dyck Exhibition," 1946, Los Angeles County Museum, Exposition Park, Los Angeles, California (reproduced in catalogue); "Portrait Panorama," The Virginia Museum of Fine Arts, Richmond, Virginia, 1947, No. 8; "Dutch Old Masters from the Collection of Walter P. Chrysler, Jr.," University of Miami Art Gallery, Coral Gables, Florida, March 17-April 14, 1950, No. 5 (reproduced in catalogue); "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," The Virginia Museum of Fine Arts, Richmond, Virginia, October 19-November 25, 1951; "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 7.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 7, p. 62.

RECORDED: "Rubens Paintings in America," W. R. Valentiner, *The Art Quarterly*, Spring 1946, p. 155, Detroit Institute of Art, Detroit, Michigan (reproduced, pl. 7); Jan-Albert Goris, & Julius S. Held, *Rubens in America*, Pantheon, 1947, p. 27,

No. 7 (reproduced, pls. 15, 19 and 21); *Portland Art Museum Bulletin*, Vol. XVII—No. 3, November 1955, Portland, Oregon (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 7, p. 19.

MENTIONED: *The Art Digest*, New York, Vol. 26, No. 2, October 15, 1951, p. 9; Eric Larsen, *Rubens*, Antwerp, 1952, p. 214, Col. 1.

ACCEPTED BY: Dr. W. R. Valentiner, Prof. Jan-Albert Goris, Dr. Julius S. Held, Eric Larsen.

NOTE: The present splendid portrait has a companion portrait of the Archduke Albert, preserved in the collection of Lord Spencer, Althorp, England. Both paintings were the property of the Duke of Marlborough, Blenheim Palace, and most likely the pair was separated by Sara, Duchess of Marlborough, after the death of her husband, the great Duke. The Althorp portrait of the Archduke Albert descended to Lord Spencer's collection with Lord Sunderland's pictures. Similarly as our portrait of Isabella Clara Eugenia, the one of the Archduke Albert represents the sitter in three-quarter length, dressed in black, against an exactly similar brocade hanging. He is resting his right hand on a table, covered with a red cloth, upon which his hat is placed. Both portraits are extremely fine and well preserved. (Correspondence Michael Jaffe, King's College, Cambridge, England, August 6, 1953.)

RUISDAEL, Jacob Van

A Wooded and Hilly Landscape.

Haarlem ca 1628/29—Amsterdam 1682

[55]

Oil on canvas. Not dated. Signed "J. Ruisdael" at lower left. 23¾ x 20¾ inches, horizontal.

COLLECTIONS: Johann Matthias de Neufville, Gontard, 1794; Städelches Kunstinstitut, Frankfurt-am-main, Germany, 1900; August Berg, Portland, Oregon, 1928.

EXHIBITED: Städelches Kunstinstitut, Frankfurt-am-Main, Germany, 1900, No. 270; "Dutch Old Masters" Part II from the Collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, No. 25; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," October 19-November 25, 1951, Virginia Museum of Fine Arts, Richmond, Virginia; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.," The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine

Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "Masters in Art" (Series of illustrated monographs: *Ruisdael*) Boston, Massachusetts, 1907, p. 57, Pl. VII; "Dutch Old Masters" Part II from the Collection of Walter P. Chrysler, Jr., February 6-March 9, 1951, University of Miami Art Gallery, Coral Gables, Florida, No. 25; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," October 19-November 25, 1951, Virginia Museum of Fine Arts, Richmond, Virginia, Catalogue, in color on cover; *The Art Digest*, New York, N. Y., October 15, 1951, Vol. 26, No. 2, in color on cover; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 27.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 27.

DESCRIBED: C. Hofstede de Groot, *Hollaendische Meester*, Vol. IV, p. 138, No. 460; Stadelches Kunstinstitut, Frankfurt-am-Main, Germany, 1900, Catalogue, No. 270; "Masters in Art" (Series of illustrated monographs: *Ruisdael*), Boston, Massachusetts, 1907, p. 80; C. Hofstede de Groot, *A Catalogue Raisonne of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, England, 1912, Vol. IV, p. 147, No. 460; *The Art Digest*, New York, N. Y., October 15, 1951, Vol. 26, No. 2, p. 9.

MENTIONED: *Times Dispatch*, Richmond, Virginia, October 14, 1951; *Pictures on Exhibit*, New York, N. Y., November 1951, p. 12.

ACCEPTED BY: C. Hofstede de Groot.

SCHAEUFFELEIN, Hans Leonhard

[56] A Female Saint with Donor (One of a Pair of Paintings)

Nuremburg 1485-Nuremburg 1540

Oil on panel. Not dated (Painted about 1504-1506). Not signed. 9½ x 3 inches, upright.

COLLECTIONS: A Private German Collection.

EXHIBITED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum,

Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 28.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 28.

ACCEPTED BY: Dr. W. R. Valentiner, New York, N. Y., June 10, 1945 (Certificate).

NOTE: This small panel with its companion panel (also in the present exhibition) are two wings belonging to a triptych.

SCHAEUFFELEIN, Hans Leonhard

A Female Saint (One of a Pair of Paintings) [57]

Nuremburg 1485-Nuremburg 1540

Oil on panel. Not dated (Painted about 1504-1506). Not signed. 9½ x 3 inches, upright.

COLLECTIONS: A Private German Collection.

EXHIBITED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish

and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 29.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 29.

ACCEPTED BY: Dr. W. R. Valentiner, New York, N. Y., June 10, 1945 (Certificate).

NOTE: This small panel with its companion panel (also in the present exhibition) are two wings belonging to a triptych.

SCORZA, Sinibaldo (attr. to)

[58] Pastoral Landscape with a Donkey.

Voltaggio, Liguria, 1589—Genoa 1631

Oil on canvas. Not dated. Not signed. 52 x 36 inches, horizontal.

COLLECTIONS: Private collection, London, England, 1953.

NOTE: This extremely fine painting was formerly ascribed to Giovanni Benedetto Castiglione. Stylistically related to Grechetto, and still very different, this work is of superior quality to the paintings of Giovanni Benedetto's son, Francesco, as well as to those of Antonio Maria Vassallo, who also imitated Grechetto's style. The present painting appears to be one of the rare larger pastoral compositions by Castiglione's predecessor, Sinibaldo Scorza. During his lifetime, Scorza was greatly appreciated as an excellent painter of animals. Representations of groups of animals without staffage are to be found in Genoese private collections, as well as in the Palazzo Bianco and Palazzo Rosso. Among his rare larger compositions are: a Sacrifice of Noah, with numerous animals, a landscape with Circe, surrounded by many animals (both in the Palazzo Bianco, Genoa); a Latona with her children, transforming the Lykian peasants into frogs, as well as a representation of the mythology of Philemon and Baucis (both in Edinburgh). The staffage in the last-mentioned two paintings is ascribed to Domenico Fiasella. (W. Suida in Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, vol. 30, Seemann, Leipzig, 1936, pp. 404-405).

SOUTINE, Chaim

[59] Le Valet de Chambre

Smilovitch, Lithuania 1894—Paris 1943

Oil on canvas. Not dated (painted in 1929). Signed: "Soutine" upper right. 43 x 25 inches, upright.

COLLECTIONS: Marcel Fleischmann, Zurich, Switzerland, 1939; Leigh B. Block, Chicago, Illinois.

EXHIBITED: Museum of Modern Art, New York, 1939 (on extended loan No. EL 39-789 from Marcel Fleischmann, Zurich, Switzerland, from 1939 to 1942); "Soutine," Cleveland Museum of

Art, January-March 1951, No. 462; "Soutine," Museum of Modern Art, New York, April-June 1951, No. 462; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957; No. 99.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 99, p. 142.

RECORDED: Monroe Wheeler, *Soutine*, New York, 1950, p. 113 (reproduced, p. 80); "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 99, p. 55.

STEEN, Jan

A Jovial Party.

Leyden 1626—Leyden 1697

Oil on panel. Not dated. Signed "J Steen" on the bench at left. 19 3/8 x 15 1/2 inches, horizontal.

COLLECTIONS: J. Dancer Nijman, Amsterdam, Holland, 1797; Sir F. Sykes, London, England, 1831; Klerk de Reus, The Hague, Holland; Baron de Rothschild, Frankfurt, Germany.

EXHIBITED: "Dutch Old Masters" from the Collection of Walter P. Chrysler, Jr., March 17-April 14, 1950, University of Miami Art Gallery, Coral Gables, Florida, No. 20; "Dutch and Flemish Paintings from the Collection of Walter P. Chrysler, Jr.," October 19-November 25, 1951, Virginia Museum of Fine Arts, Richmond, Virginia; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-Feb-

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ruary 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 30.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, p. 30.

DESCRIBED: T. van Westrheene, *Jan Steen*, Martinus Nijhoff, Amsterdam, Holland, 1856, p. 140, No. 181; John Smith, *Catalogue Raisonne of the Works of the Most Eminent Dutch and Flemish Painters*, John Smith, London, England, 1883, Part IV, p. 18, No. 56; John Smith, *Catalogue Raisonne of the Works of the Most Eminent Dutch and Flemish Painters*, John Smith, London, England, 1892, Supplement, p. 513, No. 104; C. Hofstede De Groot, *A Catalogue Raisonne of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, England, 1907, Vol. I, p. 142, No. 594; C. Hofstede de Groot, *Hollandische Maler*, Vol. I, p. 142, No. 594; H. Mireur, *Dictionnaire de l'Art*, Vincent, Paris, France, 1912, Vol. 7, p. 72, Sale of 1797.

ACCEPTED BY: John Smith; C. Hofstede de Groot; T. van Westrheene.

NOTE: The man seated on the floor in the foreground represents the artist, Jan Steen.

NOTE: This painting was cleaned by Mrs. Leo Collins, New York, N. Y., 1956.

STRIGEL, Bernhard

[61] Portrait of a Knight of the Order of Cyprus.

Memmingen 1460—Memmingen 1528

Oil on panel. Not dated. Not signed. 10 $\frac{3}{8}$ x 8 $\frac{1}{8}$ inches, upright.

COLLECTIONS: John Quincy Adams, Boston, Massachusetts.

EXHIBITED: "Golden Gate International Exhibition" (World's Fair), San Francisco, California, 1940; "Joslyn Memorial," Omaha, Nebraska, 1942, No. 140; "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": The Birmingham Museum of Art, Birmingham, Alabama, January 6-February 16, 1957; George Washington University, Washington, D. C., March 3-April 6, 1957; Atlanta Art Association and High Museum, Atlanta, Georgia, April 21-May 18, 1957; Brooks Gallery, Memphis, Tennessee, June 2-June 30, 1957; The Columbus Gallery of Fine Arts, Columbus, Ohio, July 21-September 8, 1957; The

Dallas Museum of Fine Arts, Dallas, Texas, September 29-October 31, 1957; The Columbus Museum of Arts and Crafts, Columbus, Georgia, November 17-December 22, 1957; The Isaac Delgado Museum of Art, New Orleans, Louisiana, January 5-February 9, 1958; The Norton Gallery of Art, West Palm Beach, Florida, February 20-March 15, 1958; The Columbia Museum of Art, Columbia, South Carolina, March 23-April 20, 1958; The George T. Hunter Gallery, Chattanooga, Tennessee, May 1-June 1, 1958.

REPRODUCED: Golden Gate International Exhibition (World's Fair), San Francisco, California, 1940, P. 11, No. 140 (Lent by Schoneman Galleries, New York, N. Y.); "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958 Catalogue, p. 30.

RECORDED: "An Exhibition of Dutch, Flemish and German Paintings from the Collection of Walter P. Chrysler, Jr.": 1957-1958, Catalogue, pp. 30-31.

ACCEPTED BY: Dr. W. R. Valentiner, New York, N. Y., January 26, 1947 (Certificate); Dr. Max J. Friedlaender, Amsterdam, Holland, May 20, 1948 (Certificate).

STROZZI, Bernardo

Portrait of Paolo Gregorio Raggio, Genoese Governor of Corsica.

[62]

Genoa 1581—Venice 1644

Oil on canvas. Not dated. Not signed. 53 x 44 $\frac{3}{4}$ inches, upright. INSCRIBED: "Paul Greg Raggio Gubern Cors (on the base of the column at right)."

COLLECTIONS: Messrs. Roland, Browse, and Delbanco, London, England, 1950-1951.

EXHIBITED: "Exhibition of Works by Holbein and Other Masters of the 16th and 17th Centuries," Royal Academy of Arts, London, England, 1950-1951, No. 409; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 31.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 31, p. 81.

RECORDED: Pietro Zampetti, "Inediti di Bernardo Strozzi," in *Emporium*, Anno LV—No. 1, Vol. CIX—No. 649, January, 1949, p. 23 (reproduced, fig. 6); Exhibition of the Works by Holbein and Other Masters of the 16th and 17th Centuries, Royal Academy of Arts, London, England, 1950-1951, catalogue p. 153, No. 409 (lenders: Messrs. Roland, Browse, and Delbanco, London); "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 31, p. 29.

ACCEPTED BY: Dr. William E. Suida (verbally).

NOTE: Dr. Zampetti, in his above mentioned article assigns this painting to the late Genoese period of Strozzi—before going to Venice. Paolo Gregorio Raggio is represented here in profile—right to left—holding the Genoese flag in his right hand. Dr. Zampetti furthermore mentions that his knowledge of this painting was due to Dr. Caterina Marcenaro, the Directress of the Municipal Art Collection of Genoa.

TEMPESTA, Pieter Mulier

[63] Flight out of Egypt.

Haarlem, ca. 1637—Milan 1701

Oil on canvas. Not dated. Not signed. 64 x 47 1/4 inches, horizontal.

COLLECTIONS: Colonel Oswald Mosley Leigh, T. D., Belmont Hall, Cheshire, England, 1952; Colnaghi, London, England, 1953.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 42.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 42, p. 92.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 42, p. 34.

ACCEPTED BY: Denis Mahon (verbally).

NOTE: This uncommonly fine painting reflects this artist's intimate acquaintance with the works by such masters as Sebastiano Ricci, as

well as Giovanni Benedetto Castiglione. The Cavaliere Tempesta, as we know, spent sojourns in Venice, Milan and Genoa, where he was condemned to death (and subsequently pardoned) for having had his wife murdered. Tempesta subsequently went to Piacenza and Venice, where he was in the year 1687, and finally settled in Milan (Thieme-Becker, *Allgemeines Künstlerlexikon*, Vol. 25, ed. Seemann, Leipzig, 1931, pp. 259-260). Stylistically, the present painting, of which there exists a weaker second version in a private collection in Genoa, would indicate a date close to 1687, a time at which this master thoroughly absorbed Genoese as well as Venetian influences of his period.

TENIERS, David, the Younger

The Surgeon.

Antwerp 1610—Brussels 1690

Oil on canvas. Not dated. Signed "D. Teniers Fec." lower left. 29 x 23 1/2 inches, horizontal.

COLLECTIONS: Marquis de Balleuil, Paris, France; Ernest de Weerth, Paris, France; Helen Baltzell de Weerth, Paris, France; Ernest W. A. de Weerth, Baltimore, 1941-1949.

EXHIBITED: "A Century of Baltimore Collecting, 1840-1940," Baltimore Museum of Art, Baltimore, Maryland, 1941 (as "The Apothecary") (Coll. Ernest W. A. de Weerth, Baltimore); "Chrysler Collection Dutch," University of Miami, 1950, No. 16; "Chrysler Collection Dutch and Flemish," Virginia, 1951; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 21-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 13.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 13, p. 67.

RECORDED: Leslie Cheek, Jr., "A Century of Baltimore Collecting," 1840-1940, exhibition catalogue, Baltimore Museum of Art, Baltimore, Maryland, 1941, pp. 52-53; "Paintings from the Collection of Walter P. Chrysler, Jr.": an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 13, p. 22.

MENTIONED: *The Art Digest*, New York, Vol. 26, No. 2, October 15, 1951, p. 9; *Pictures on Exhibit*, New York, November 1951, p. 12.

NOTE: John Smith, *A Catalogue Raisonné of the Most Eminent Flemish, Dutch and French Painters*, Part III, 1831, pp. 319-320, footnote No. 217, refers to an engraving by Coelmans, after David Teniers the Younger, representing "a village doctor performing an operation upon a peasant's shoulder, and a woman, standing by looking on." The engraving by Coelmans thus represents the group at the right side of the present painting.

TIEPOLO, Giovanni Battista

[65] The Glorification of Francesco Barbaro.

(Sketch for the ceiling decoration, formerly in Palazzo Barbaro, Venice, now in the Metropolitan Museum in New York.)

Venice 1696—Madrid 1770

Oil on canvas. Not dated. Not signed. 19 x 25 inches, oval.

COLLECTIONS: Alexander Baring, Esq., London, England.

EXHIBITED: "Exhibition of Italian Art," Birmingham Museum of Art, Birmingham, Alabama, January 26-February 23, 1958, No. 19.

RECORDED: "Exhibition of Italian Art," Birmingham Museum of Art, Birmingham, Alabama, Catalogue, January 1958, Vol. 6, No. 3, "Italian Painting of the Seventeenth and Eighteenth Centuries," p. 12, No. 19.

ACCEPTED BY: Dr. William Suida, certificate, New York, November 22, 1943.

NOTE: Dr. William Suida identified the present fine painting as a preliminary sketch by Giovanni Battista Tiepolo for the large ceiling formerly in Palazzo Barbaro in Venice, now in the Metropolitan Museum in New York. It is generally assumed that the large "Glorification of Francesco Barbaro" (Francesco Barbaro lived 1398-1454) was painted by Tiepolo about 1753-54 after the master's return from Wurzburg. Dr. Suida finds the preparatory sketches rather different from the final work—in his opinion an indication that they may have been done several years earlier, about 1750, before Tiepolo left his native city for Germany. A preparatory drawing for this composition is in the Berlin Museum; two small paintings, further preparations for the Barbaro ceiling, are in the Musée des Arts Décoratifs in Paris, and were formerly in the Eugen Schweitzer collection, Berlin. Francesco Barbaro here is represented accompanied by the lion of Brescia (the city he had defended against the Duke of Milan) and is greeted by personifications of Virtues, among them, Fides (faith).

TINTORETTO, Jacopo

[66] Flora, the Allegory of Spring.

Venice 1518—Venice 1594

Oil on canvas. Not dated. Not signed. 76 x 41½ inches, horizontal.

COLLECTIONS: Palazzo Barbo, San Pantaleone, Venice (original location); Private Collection, Southern France, 1957.

RECORDED: Carlo Ridolfi, *Le Maraviglie dell'Arte* (1648), ed. D. Freiherr von Hadeln, vol. II, Berlin, 1924, p. 55; Bertina Suida Manning, *Two 'Seasons' by Jacopo Tintoretto*, in *Essays in Honor of Dr. William E. Suida*, Phaidon Press, London, 1958 (forthcoming publication).

NOTE: Carlo Ridolfi in *Le Maraviglie dell'Arte* (1648) described certain decorations he had seen in a Venetian Palace by the hand of Jacopo Tintoretto: "... & in casa Barbo San Pantaleone miransi nell' intauolato d'una stanza vn capriccio de sogni, & alcune Deita in vn Cielo, con varie imagini delle cose apportate nel sonno alle menti de' mortali, e le quattro stagioni in figura nel recinto." Today, three of the five scenes from the very room in casa Barbo, described by Ridolfi have found their way into American Collections. Baron Detley von Hadeln, "Two Works by Tintoretto in the Detroit Museum," *Art in America*, vol. VII, New York, 1924, pp. 37-38, had re-identified the central ceiling medallion, 'un capriccio de 'sogni,' in the Detroit Museum of Art. Recently the Samuel H. Kress Foundation acquired the magnificent painting representing the Allegory of Summer, the companion piece to the present painting representing the Allegory of Spring. Thus two of the four Seasons, as well as the central ceiling medallion described by Ridolfi have been re-identified. Originally, these beautiful reclining figures of the Seasons had been fitted into the 'recinto'; that is, into a sort of continuous frieze running on the uppermost portion of the walls below the ceiling. Besides their close stylistic connection, the three known paintings from Palazzo Barbo share a physical peculiarity; their shapes are those of rectangles, cut off at the four corners to form elongated octagonals. Stylistically, these magnificent works are typical of Tintoretto's middle period, the early 1550ties. In fact, Ridolfi's descriptions of casa Barbo follow this very chronological context. Another work of these years shows closest connections with the present painting; the motif of the raised leg planted against a tree trunk is virtually analogous in the figure of St. Mark the Evangelist in the organ shutter in S. Maria del Giglio (Zobenige) in Venice. The beautiful head of 'Spring' recalls that of the youthful St. John the Evangelist, represented in the same painting in S. Maria del Giglio, a work commissioned in 1552 and completed in 1557. (The paintings in S. Maria del Giglio are reproduced and fully documented by Giulio Lorenzetti, "Una nuova data sicura nella cronologia Tintoretiana," in *Ateneo Veneto*, Anno CXXIX, vol. 123, Marzo-Aprile 1938, pp. 129 ff.)

TITIAN (Tiziano Vecellio)

Portrait of the Admiral Vincenzo Capello.

Pieve di Cadore ca. 1477—Venice 1576

[67]

Oil on canvas. Not dated. Not signed (Painted in 1540). 53½ x 45¼ inches, upright.

INSCRIBED: "QUINQUES DUX" on the parapet; below the inscription, the coat of arms of the Capello family.

COLLECTIONS: Schnackenberg, Munich, Germany, 1933; Dr. Stoecker, The Hague, Holland.

REPRODUCED: W. Suida, *Tiziano*, Rome, Valori Plastici, 1933, PL. CXLIII; W. Suida, *Tizian*, Orell Fussli, Zurich-Leipzig, 1933, PL. CXLIII; W. Suida, *Le Titien*, A. Weber, Paris, 1935, PL. CXLIII.

RECORDED: W. Suida, *Tiziano*, Valori Plastici, Rome, 1933, pp. 81-82, pp. 160-161; W. Suida, *Tizian*, Orell-Fussli, Zurich-Leipzig, 1933, pp. 83-164; W. Suida *Le Titien*, A. Weber, Paris, 1935, pp. 85-169.

MENTIONED: W. Suida, *Paintings and Sculpture from the Kress Collection*, National Gallery of Art, Washington, D.C., 1956, Catalogue, p. 182.

NOTE: The sitter for this extraordinary portrait is identified by the inscription in a copy in the Uffizi, Florence. Vincenzo Capello (1469-1541) held the position of Commander of the Venetian Fleet five times. The last time he was thus honored was in 1540, the year before his death. Evidently this was the year Titian painted the present magnificent portrait. Vincenzo Capello's honors are represented by the five batons; one is held by the Commander in his right hand, two are seen next to the helmet on the parapet, and two are seen leaning against the parapet in the right foreground. William Suida, who re-discovered and first published the present masterpiece in 1933, lists numerous versions of portraits of Vincenzo Capello (W. Suida, *op. cit.*, 1956). One was published by Lasareff (1923) as by Tintoretto, then in the Stroganoff Collection in St. Petersburg. Another one by Fischel (n.d.), to whom the size as well as the whereabouts of the portrait were unknown. The version in the Uffizi in Florence, published by E. Schaeffer (1908), includes only the bust of the sitter. Another version was copied by Cristofano dell'Altissimo between the years 1552-1564 from a portrait of Admiral Capello then owned by Paolo Giovio. Como. Waagen (1857) describes still another portrait of Vincenzo Capello in the collection of the Earl of Dunmore. Another version, very similar to the present one, representing the sitter with but three batons and lacking the inscription as well as the coat of arms, from Hamilton Palace near Glasgow, Scotland, (sold in 1882 as Tintoretto, but surely also an original by Titian) came with the S. H. Kress Collection to the National Gallery in Washington, D.C. William Suida in his above-mentioned excellent catalogue has compiled a very thorough and complete list of the documentary and literary sources for our knowledge of Titian's portrait (portraits) of Vincenzo Capello:

1. A letter of Pietro Aretino to Nicolo Molino (a nephew of the great Commander), dated Christmas 1540 refers to and eulogizes a portrait of the great Commander Aretino had seen by the hand of Titian (published in: Pietro Aretino, *Lettere*, Paris edition, 1609, II, p. 189). William Suida in his volumes on Titian has been constant in his conviction that the present painting is identical with the one eulogized by Aretino in this letter.

2. Paolo Giovio's *Elogia virorum bellica virtute illustrium*, 1549, contains in both the Basel 1575 and 1577 editions a woodcut by Tobias Stimmer, reproducing a portrait of Vincenzo Capello whose composition is identical to that of the Kress version.

3. The trace of a third version of such a portrait was found by D. von Hadeln in the archives in Venice (published by Hadeln in *Jahrbuch der Preussischen Kunstsammlungen*, 1911, XXXII, pp. 41, ff.). Since the admiral Vincenzo Capello was also Procuratore di S. Marco after March 1538, the office of the "Procuratia de Supra" had paid for the portrait on March 1, 1560. Hadeln took it almost for granted that the portrait referred to in the document was the work of Jacopo Tintoretto, for at that very time, Jacopo painted a large number of portraits of other Procuratori for the same "Procuratia de Supra". Furthermore we also know from Fra Fulgenzio Manfredi, *Dignita Procuratoria*, Venice, 1602, and Stringa, *Venetia Descritta de Francesco Sansovino, corretta, emendata et ampliata da Giovanni Stringa*, Venice, 1604, that there was in the same office a portrait of Vincenzo Capello as Capitano Generale in Mare. The Procuratori who had served as generals or admirals were portrayed wearing their military attire. We thus know of three versions of the portrait of Vincenzo Capello which existed before 1560, during Titian's lifetime.

4. Carlo Ridolfi in *Le Maraviglie dell'Arte*, Venice 1648 (ed. D. von Hadeln Berlin, 1914, I, p. 200), praises the portrait of Admiral Vincenzo Capello by Titian, represented in armor reflecting the red cloak he wears over his shoulders, held together with golden buttons, which he had seen in the house of Signore Domenico Ruffino, the Senator.

Dr. William Suida (*op. cit.*, 1956) further states that it is open to question whether or not one or more of the other known versions of the Capello portrait could be attributed to Tintoretto. It is quite certain that the composition as well as the execution of the present portrait are by Titian: "It is a further development of the slightly earlier (1536-1538) portrait of Francesco Maria della Rovere, Uffizi, Florence; the monumentality is increased."

TOULOUSE-LAUTREC, Henri de

Le Retour de Chasse.

Albi 1864—Château de Malromé 1901

Oil on canvas. 1883. Signed "T. L. 1883" lower left; 55½ x 38¼ inches, horizontal.

[68]

COLLECTIONS: Marquis de Marion Gaja (cousin of Tapie de Celeyran), Celeyran, France.

EXHIBITED: "Toulouse-Lautrec," Philadelphia Museum of Art, October 29-December 11, 1955, No. 5 and The Art Institute of Chicago, January 2-February 15, 1956 (reproduced and recorded in catalogue); "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 82.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 82, p. 126.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 82, p. 49.

NOTE: This extremely interesting painting of Toulouse-Lautrec's earliest period, which includes the likeness of his father, the gentleman on horseback, right foreground, was painted at Celeyran, while the young painter was still living at his ancestral home. Stylistically, it is comparable to such works as the "Mail Coach" of 1881, the "Cavalier de Chasse" of 1879, and "Aux Courses de Chantilly" of 1879 (cf. M. Joyant, *Toulouse-Lautrec*, Paris, 1926).

TRAVERSI, Gaspare

[69] Musical Party.

Died, Naples 1769

Oil on canvas. Not dated. Not signed. 60 $\frac{3}{8}$ x 40 $\frac{1}{2}$ inches, horizontal.
inches, horizontal.

COLLECTIONS: Anonymous private collection, Vienna, Austria; Collection of a German Diplomat, Spain.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Mu-

seum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 50.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 50, p. 98.

RECORDED: Thieme-Becker, *Allgemeines Künstler-Lexikon*, Seemann, Leipzig, Vol. XXXIII, 1939, p. 361; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 50, p. 38.

ACCEPTED BY: Dr. William E. Suida (verbally).

NOTE: This uncommonly lovely painting by Traversi, one of the most pleasing of all his works, of a quality almost like the Venetian Pietro Longhi, seems to perpetuate all the charm of eighteenth century genre painting. We are unwittingly reminded of the Lesson Scene from Rossini's Barber of Seville.

NOTE: This painting was cleaned by E. Korany, New York, in 1954.

VAN DYCK, Sir Anthony
St. Sebastian.

Antwerp 1599—London 1641

[70]

Oil on canvas. Not dated (ca. 1623). Not signed. 74 $\frac{1}{2}$ x 56 $\frac{3}{4}$ inches, upright.

COLLECTIONS: Walsh Porter, Esq., England, 1810; Sir Abraham Hume, England; William Scrope, Esq., England, 1843; Lady Stewart-Ban, County Donegal, Ireland.

EXHIBITED: British Institution, London, England, 1843 (W. Scrope, Esq.); borrowed by Sir Charles Eastlake, P.R.A., in 1843 for study by the students of the Royal Academy, London, England; "Exposition D'Art Flammand," Antwerp, 1930; "Van Dyck," Los Angeles County Museum, Los Angeles, California, 1946, No. 53; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Art, Boston, Massachusetts, March 8-April 14, 1957, No. 8.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 8, p. 63.

RECORDED: John Smith, *Van Dyck*, Catalogue Raisonné, Part III, No. 308, p. 91; Gustave Glueck, *Van Dyck*, *Klassiker der Kunst*, 1931, p. 534; *Burlington Magazine*, vol. IV, No. CCCXXI, December, 1929, p. 334 (reproduced, pl. V); W. R. Valentiner, Catalogue of the Van Dyck Exhibition, Los Angeles County Museum, Los Angeles, California, 1946, No. 53 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 8, pp. 19-20.

ACCEPTED BY: John Smith, Dr. Gustav Glueck, Dr. W. R. Valentiner, April 12, 1953 (certificate).

NOTE: The Saint Sebastian evidently represents the likeness of the artist himself. Dr. W. R. Valentiner describes the present painting as the first version of the painting of the same subject in the Munich Gallery, Munich, Germany.

NOTE: This painting was cleaned, relined and restored by Mario Modestini, New York, 1954.

VAN GOGH, Vincent

[71] End of the Day.

Groot-Zundert, Holland 1853—Auvers-sur-Oise, 1890

Oil on canvas. Not dated (painted 1889). Not signed. 37 x 28¼ inches, horizontal.

COLLECTIONS: Paul Cassirer Gallery, Berlin, Germany, 1914; Bernheim-Jeune Gallery, Paris, France; Paul Vallotton Gallery, Lausanne, Switzerland; Paul Cassirer Gallery, Berlin, Germany; M. Tetzgen-Lund Collection, Juellbeak near Helleback, Denmark; Barbazanges Gallery, Paris, France, before 1924; Huinck Gallery, Utrecht, Holland; Mme. L. Van Beuningen, Fentener van Vlissingen, Utrecht, Holland; Centraal Museum, Utrecht, Holland; Bernheim-Jeune Gallery, Paris, France, 1939.

EXHIBITED: P. Cassirer Exchange, Berlin, Germany, May-June, 1941, No. 118; "The Art and Life of Vincent Van Gogh," a Loan Exhibition in Aid of American and Dutch War Relief, Wildenstein, New York, October 6-November 7, 1943; "Vincent Van Gogh, Exhibition," Contemporary Arts Museum, Houston, Texas, February 4-25, 1951, No. 17 (reproduced in catalogue) "Van Gogh," Loan Exhibition for the Benefit of the Public Education Association, Wildenstein, New York, March 24-April 30, 1955, Catalogue, No. 61; "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956;

Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 83.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 83, p. 127.

RECORDED: Catalogue, Paul Cassirer Exchange, Berlin, 1914, No. 118; *Letters to His Brother*, Vol. III, Letter 613, p. 389; Théodore Duret, *Vincent Van Gogh*, Paris, 2nd ed., p. XI (reproduced); J. B. De La Faille, *Vincent Van Gogh*, Hyperion Press, Paris, 1938, p. 454, No. 659 (reproduced); *The Art and Life of Vincent Van Gogh*, Loan Exhibition in aid of American and Dutch War Relief, Wildenstein, New York, October 6-November 7, 1943, catalogue. *Van Gogh*, Loan Exhibition for the Benefit of the Public Education Association, Wildenstein, New York, 1955, Catalogue, No. 61, p. 24 (reproduced); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 83, p. 49.

ALSO REPRODUCED: J. Meier-Gräfe, *Vincent*, R. Piper & Co., Munich, n.d., Vol. II, pl. 87; G. Duthuit, article in *L'Amour de l'Art*, VIIIth Year, August, 1927, p. 289.

VAN LEYDEN, Lucas

Madonna and Child.

Leyden 1494—Leyden 1533

[72]

Oil on panel. Not dated (ca. 1520). Not signed. 10¾ x 9 inches, upright.

COLLECTIONS: Joseph Daniels, Zurich, Switzerland, 1952.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.," Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 1.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 1, p. 57.

RECORDED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 1, p. 17.

ACCEPTED BY: Dr. W. R. Valentiner, New York, October 24, 1952 (certificate); Dr. Max J. Friedlaender, Amsterdam 4.XI, 1952 (certificate), Amsterdam 20.II, 1953 (certificate).

NOTE: Both Dr. Max J. Friedlaender and Dr. W. R. Valentiner agree that the present painting is the finer and better preserved of the two existing original versions of this painting. The other slightly larger one was recently acquired by the Rijksmuseum in Amsterdam from the Schloss Collection in Paris.

NOTE: This painting was cleaned by E. Korany, New York, in 1952.

VERONESE, Paolo Caliari

[73] The Penitent Magdalen with an Angel.

Verona 1528—Venice 1588

Oil on canvas. Not dated. Not signed. 48½ x 46½ inches, upright.

COLLECTIONS: Private Collection, London, England.

NOTE: This beautiful composition, known also in a full-length version in the National Gallery in Ottawa, Canada, evidences a simplification of form toward greater monumentality and serenity typical of Veronese's style during the late 1570-ties. Rodolfo Pallucchini (*Veronese*, Istituto Italiano d'Arti Grafiche, Bergamo, 1943, pp. 39-40) suggests that this composition had inspired El Greco in certain Magdalene-compositions; the pose is similar. However, stylistically as well as temperamentally the two artists could not be more different; Veronese harmonious, classical and serene, and El Greco tormented in his expressionism.

VIGÉE-LEBRUN, Marie Louise Elisabeth

[74] Le Jeune Prince Lubomirski représentant l'Amour, tenant une couronne de Myrte et de Laurier.

Paris 1755—Paris 1842

Oil on canvas. Not dated (painted in 1788). Not signed. 42 x 33¾ inches, upright.

COLLECTIONS: Prince Henri Lubomirski (for whom this painting was executed in 1788), Paris, France, 1788; The Lubomirski Family, Lemberg, Poland, 1910; Prince Alfred Potocki, Lemberg, Poland, 1953.

EXHIBITED: Exposition des Portraits Nationaux, Salon, Paris, 1789; "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum,

Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-November 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 70.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 70, p. 114.

RECORDED: Pierre de Nolhac, *Madame Vigée-Lebrun*, éd. Goupil et Cie., Paris, 1908, p. 152; W. H. Helm, *Vigée Lebrun, Her Life and Works and Friendships*, ed. Small, Maynard & Co., Boston, 1915, p. 88, p. 209; *Memoirs of Madame Vigée-Lebrun*, translated by Lionel Strachey, p. 222; André Blum, *Madame Vigée-Lebrun*, ed. H. Piazza, Paris, 1914, p. 98; "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 70, p. 44.

NOTE: This painting was cleaned by Mrs. G. Blumel, New York in May, 1953.

VOUET, Simon

[cover]

La Vierge au Rameau.

Paris 1590—Paris 1649

Oil on canvas. Not dated (ca. 1640). Not signed. 32½ x 25½ inches, upright.

COLLECTIONS: Louis Hesselin, Royal Exchequer for King Louis XIV of France, for whom this painting was done, 1640; Frédéric Mallet, Paris, France, 1938; Duc de Trévise, Paris, France, 1938-1949; Jean Neger, Paris, France, 1953.

EXHIBITED: "Paintings from the Collection of Walter P. Chrysler, Jr.": Portland Art Museum, Portland, Oregon, March 2-April 15, 1956; Seattle Art Museum, Seattle, Washington, April 27-May 27, 1956; California Palace of the Legion of Honor, San Francisco, California, June 12-July 11, 1956; Los Angeles County Museum, Los Angeles, California, July 26-August 26, 1956; Minneapolis Art Institute, Minneapolis, Minnesota, September 8-October 7, 1956; City Art Museum, St. Louis, Missouri, October 19-November 18, 1956; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, November 30, 1956-January 2, 1957; Detroit Institute of Art, Detroit, Michigan, January 18-February 17, 1957; Museum of Fine Arts, Boston, Massachusetts, March 8-April 14, 1957, No. 53.

REPRODUCED: "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 53, p. 13 (in color).

RECORDED: *L'Oeuvre de Simon Vouet*, a collection of engravings after the works of Simon Vouet, n.d. (contains the engraving by M. Dorigny after this painting); Charles Blanc, *Histoire des Peintres de toutes les Écoles*, Vve. Jules Renouard, Paris, 1862, Vol. I, p. 3 (of Simon Vouet); Catalogue, *Collection Frédéric Mallet*, Première Vente, Hôtel Drouot, Paris, February 9-10, 1938, No. 168, p. 49 (reproduced pl. VIII); Catalogue *Duc de Trévise Collection*, Sale, Hôtel Drouot, Paris, December 8, 1947, No. 76, p. 22 (reproduced, pl. VII); "Paintings from the Collection of Walter P. Chrysler, Jr.," an Exhibition organized 1956 by the Portland Art Museum, Portland, Oregon, Catalogue, No. 53, p. 39.

ALSO REPRODUCED: Charles Blanc, *Histoire des Peintres de toutes les Écoles*, Vve. Jules Renouard, Paris, 1862, Vol. I, p. 3 (of Simon Vouet), reproduces the engraving by E. Vermorcken; suggests that the Virgin represents the likeness of Vouet's wife, Virginia da Vezzo da Velletri.

ENGRAVED: M. Dorigny, 1651 (reversed),* E. Vermorcken, after the drawing by A. H. Cabasson from the painting by Simon Vouet, 1862 (reversed).

*The following legend appears underneath Dorigny's engraving:

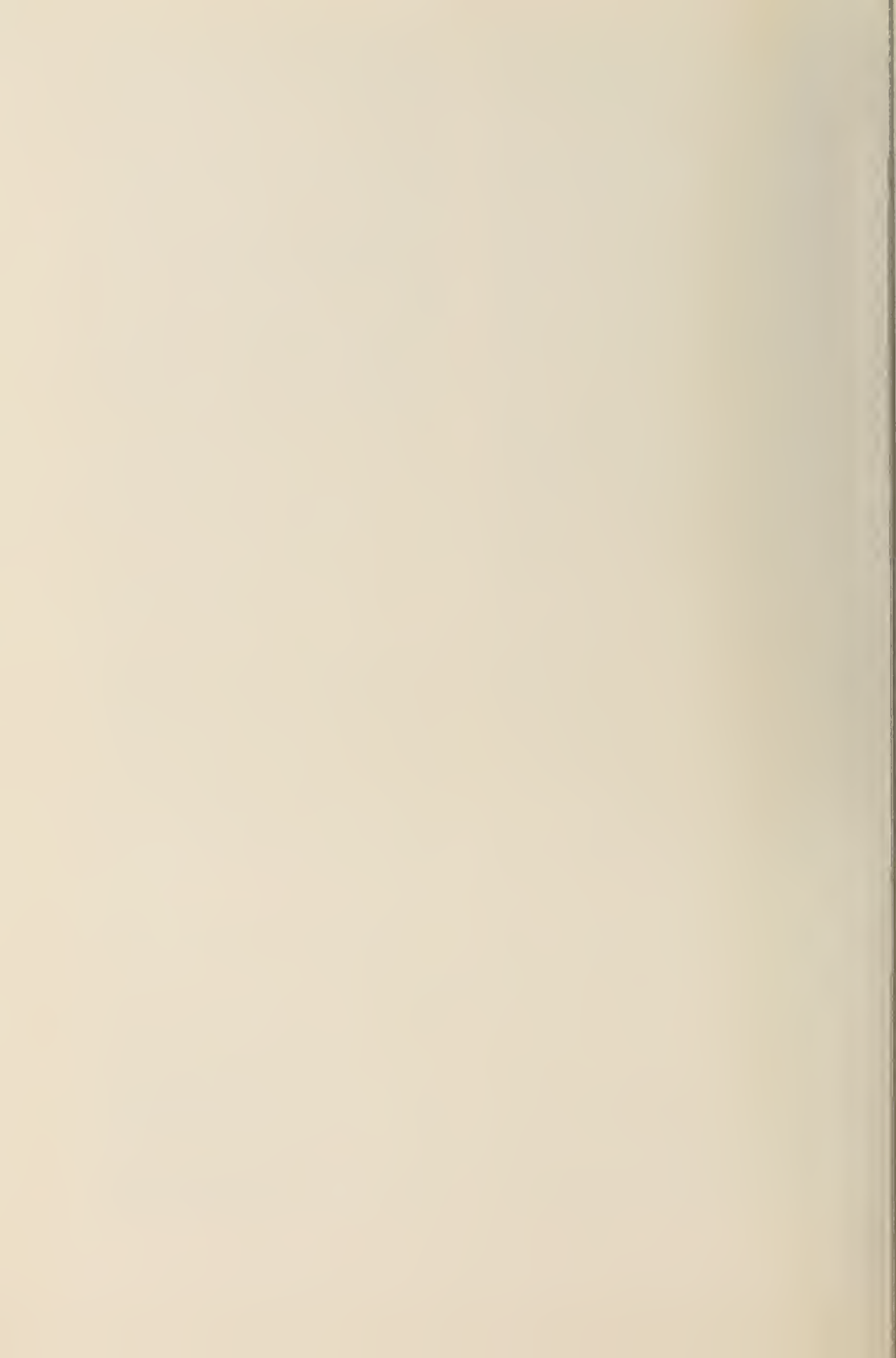
(Left)

"Pure equidem nobis, virgo, promptissima
virtus
Pingitur auxilii, cordis et almus amor:
Hanc tabulam sim vouet pinxit
Dni Ludovici hesselin Regis
camerae denariorum magistri"

(Right)

"Fu si quidem fessis requires
aegrisq; Leuamen
Semper ades praesens, spesq;
Salusq; reis:
In aede Illustriss ac nobiliss
a secretoribz conciliis, palatii
Hancq; M. Dorigny sculp.
eiq; Dicat.

In the center between the legends is the coat-of-arms of Louis Hesselin,





BASSANO, Jacopo
Bassano 1510—Bassano 1592
Mocking of Christ. [1]



BONIFAZIO, di Pitati Veronese
Verona 1487—Venice 1553

[2] *Lot and His Daughters.*



BOSCH, Hieronymus
's Hertogenbosch 1460
's Hertogenbosch 1516
Temptation of St. Anthony. [3]



BRAQUE, Georges
Argenteuil, France 1882
[4] *La Nappe Rose.*



BRUYN, Barthel. The Elder
Wesel 1493—Cologne 1555
Portrait of Ursula Huppe. [5]



BRUYN, Barthel, The Elder
Wesel 1493—Cologne 1555
[6] *Portrait of Hermann Suderman.*



CARRACCI, Annibale
Bologna 1560—Bologna 1609
Venus, Cupid and Satyr. [7]



CASTIGLIONE, Giovanni Benedetto, called "Grechetto"
Genoa 1616—Mantua 1670

[8] *Moses Striking the Rock.*



CAVALLINO, Bernardo
 Naples 1616—Naples 1654
Procession to Calvary. [9]



CÉZANNE, Paul
Aix-en-Provence 1839—Aix-en-Provence 1906
[10] *Girl with Doll.*



CHARDIN, Jean Baptiste Simeon
Paris 1699—Paris 1775
Les Prunes. [11]



COROT, Jean Baptiste Camille
Paris 1796—Paris 1875

[12] *Landscape in a Thunderstorm.*



CRANACH, Lucas
 Kronach 1472—Kronach 1553
Christ and the Adulteress. [13]



CRIVELLI, Vittorio
Venice, active 1481—1501/1502

[14] *St. Jerome*



CRIVELLI, Vittorino
Venice, active 1481—1501/1502
St. Peter. [15]



DERAIN, André
Chatou 1880—Garches 1954

[16] *Portrait of Lady Adby.*



DOU, Gerard
 Leyden 1613—Leyden 1675
The Girl with the Mouse Trap. [17]



FRAGONARD, Jean Honoré
Grasse 1732—Paris 1806

[18] *Portrait of the Chevalier de Billaut.*



GAINSBOROUGH, Thomas
Sudbury, Suffolk 1727—London 1788
The Fallen Horse. [19]



GAINSBOROUGH, Thomas
Sudbury, Suffolk 1727—London 1788

[20] *Miss Montagu.*

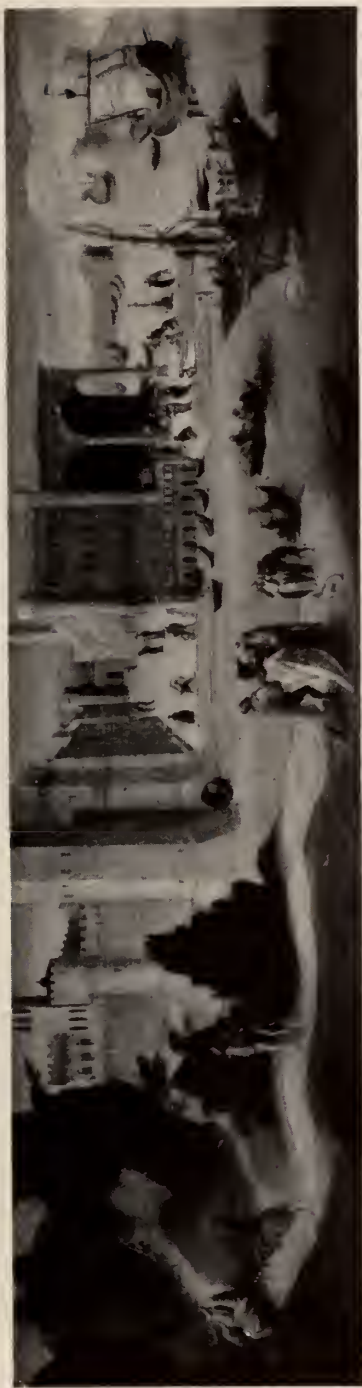


GAUGUIN, Paul
Paris 1848—Fatu-Iwa, Marquesas Islands, 1903
[21] *La Perte du Pucelage. Une Vierge Saisie au Cœur par le Démon de la Lubricite.*



GIORDANO, Luca
Naples 1632—Naples 1705
Bacchus and Ariadne.

[22]



GRANACCI, Francesco
 Florence 1477—Florence 1543
The Arrival of a Galley of the Medici.

[23]



EL GRECO (Domenico Theotocopuli)
Greece (?) 1548—Toledo 1625

[24] *St. Thomas.*



GROS, Antoine-Jean Baron
Paris 1771—Bas-Meudon, Paris 1835
Acis et Galathee. [25]



GUARDI, Francesco de
Venice 1712—Venice 1793
[26] *Naval Battle in a Storm.*



GUERCINO, Giovanni Francesco Barbieri
Cento 1591—Bologna 1666
Samson Bringing Honey to His Parents. [27]



HALS, Frans

Haarlem, ca. 1584—Haarlem, 1666

[28] *The Young Violin Player.*



HEEMSKERK, Marten Jacobz van Veen
Heemskerk 1498—Haarlem 1574
Ecce Homo. [29]



HOFMANN, Hans
Weissenberg, Germany 1880

[30] *Into Outer Space.*



HOLBEIN, Hans, the Elder
Augsburg 1460-1470—Isenheim 1524
Portrait of Jacob von Hertenstein, Mayor of Lucerne. [31]



DE HOOCH, Pieter
Rotterdam 1629—Rotterdam ca. 1683

[32] *The Asparagus Vendor.*



HOPPNER, John, R. A.
Whitechapel, London 1758—London 1810
Portrait of Frances Wyndham, later Mrs. Burrell. [33]



LA HIRE, Laurent de
Paris 1606—Paris 1656
[34] *The Offering to Job.*



LAWRENCE, Sir Thomas
Bristol 1769—London 1830
Portrait of the Right Hon. Francis T. Baring as a Boy. [35]



LEGER, Fernand
Argentan, Normandy 1881—Gif-Sur-Yvette 1955
Les Maisons Sous Les Arbres.

[36]



LE SUEUR, Eustache
Paris 1617—Paris 1655
The Holy Family: The Virgin, the Christ Child and St. Joseph. [37]



LONGHI, Alessandro
Venice 1733—Venice 1813

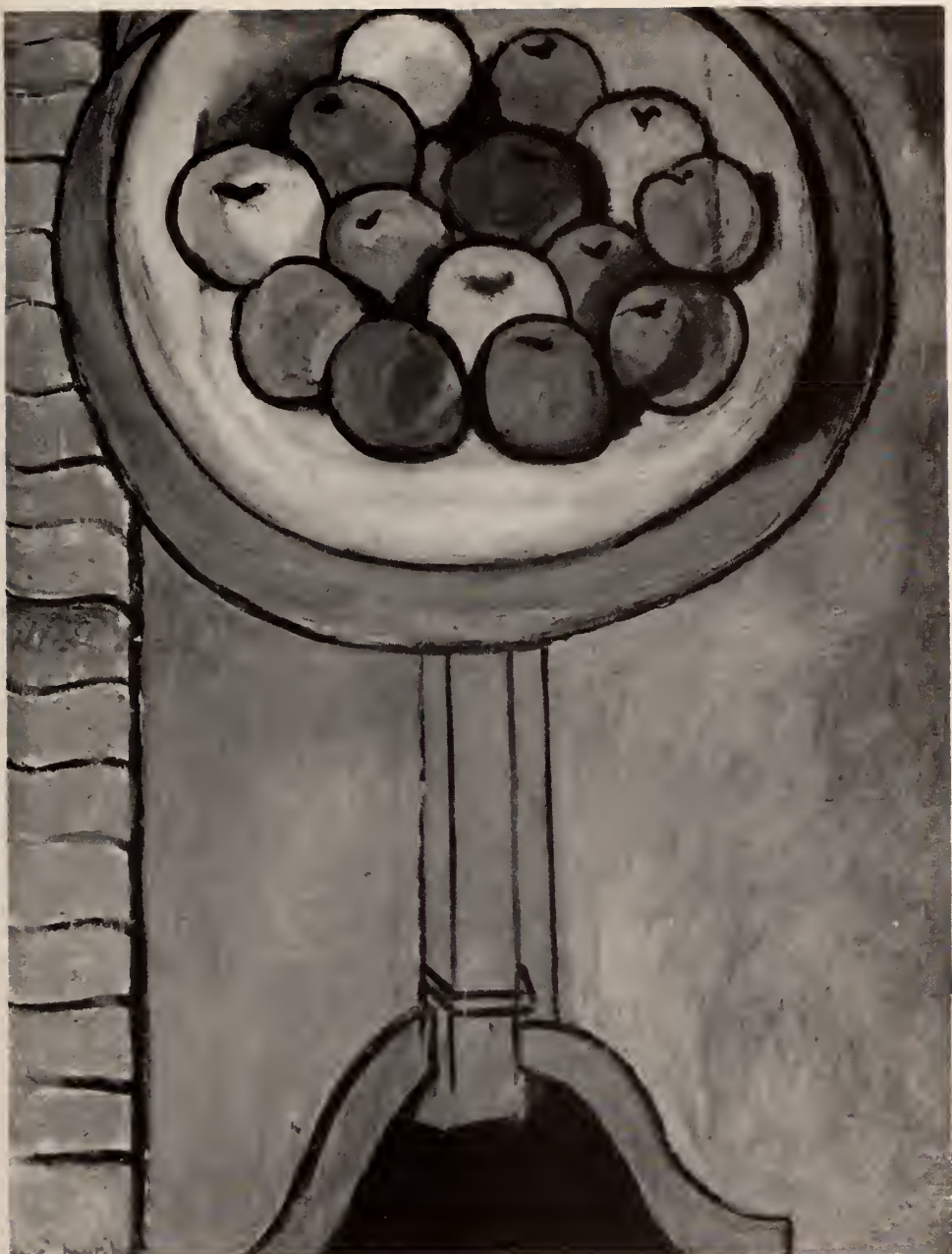
[38] *Portrait of Senator Pisani, Venetian Ambassador to Constantinople.*



MABUSE, Jan Gossaert
Utrecht, circa 1478—Middelburg 1533-1536
The Madonna and Child. [39]



MAGNASCO, Alessandro
Genoa 1681—Genoa 1749
[40] *Arcadian Landscape with Figures.*



MATISSE, Henri
Cateau 1869—Paris 1954
Bowl of Apples. [41]



METSU, Gabriel
Leyden 1629—Amsterdam 1667

[42] *The Fish Vendor.*



PICASSO, Pablo
Malaga, Spain 1881
Femmes au Bar. [43]



PICASSO, Pablo
Malaga, Spain 1881
[44] *La dame a l'artichaut.*



PISSARRO, Camille
Saint-Thomas-des-Antilles 1830—Paris 1903
La Bonne. [45]



POUSSIN, Nicolas
Villers, Normandy 1594—Villers, Normandy 1665
[46] *Bacchanale Before a Temple.*



PRUD'HON, Pierre Paul
Cluny 1758—Paris 1823
Amour with Doves. [47]



REMBRANDT, Harmen van Rijn
Leyden 1606—Amsterdam 1669

[48] *Samson Threatening his Father-in-Law* (second version).



RENOIR, Pierre Auguste
Limoges 1841—Cagnes 1919
Pheasant. [49]



RICCI, Sebastiano
Belluno 1659—Venice 1734

[50] *The Contest Between Apollo and Pan.*



ROMNEY, George
 Dalton-le-Furness, Lancashire 1734—Kendal 1802
A Conversation. [51]
 (Portraits of Peter and James Romney, Brothers of the Artist, Discussing a
 Problem of Euclid.)



ROSA, Salvator
Arenella, Naples 1615—Rome 1673
[52] *Hagar and Ishmael visited by the Angel.*



ROUAULT, Georges
Paris 1871—Paris 1958
Tête de Christ. [53]



RUBENS, Peter Paul
Siegen 1577—Antwerp 1640

[54] *Portrait of the Archduchess Isabella Clara Eugenia.*



RUISDAEL, Jacob Van
Haarlem ca. 1628/29—Amsterdam 1682
A Wooded and Hilly Landscape. [55]



SCHAEUFFELEIN, Hans Leonhard
Nuremburg 1485—Nuremburg 1540
[56] *A Female Saint with Donor.* (One of a Pair of Paintings)



SCHAEUFFELEIN, Hans Leonhard
Nuremburg 1485—Nuremburg 1540
A Female Saint. (One of a Pair of Paintings) [57]



SCORZA, Sinibaldo (attr. to)
Votaggio, Liguria 1589—Genoa 1631
[58] *Pastoral Landscape with a Donkey.*



SOUTINE, Chaim
Smilovitch, Lithuania 1894—Paris 1943
Le Valet de Chambre. [59]



STEEN, Jan
Leyden 1626—Leyden 1697
[60] *A Jovial Party.*



STRIGEL, Bernhard
Memmingen 1460—Memmingen 1528
Portrait of a Knight of the Order of Cyprus. [61]



STROZZI, Bernardo
Genoa 1581—Venice 1644

[62] *Portrait of Paolo Gregorio Raggio, Genoese Governor of Corsica.*



TEMPESTA, Pieter Mulier
Haarlem, ca. 1637—Milan 1701
Flight out of Egypt. [63]



TENIERS, David, the Younger
 Antwerp 1610—Brussels 1690
 [64] *The Surgeon.*



TIEPOLO, Giovanni Battista
 Venice 1696—Madrid 1770

The Glorification of Francesco Barbaro.

[65]

(Sketch for the ceiling decoration, formerly in Palazzo Barbaro, Venice,
 now in the Metropolitan Museum in New York.)



TINTORETTO, Jacopo
Venice 1518—Venice 1594
Flora, the Allegory of Spring.

[66]



TITIAN (Tiziano Vecellio)
Pieve di Cadore 1477—Venice 1576
Portrait of the Admiral Vincenzo Capello. [67]



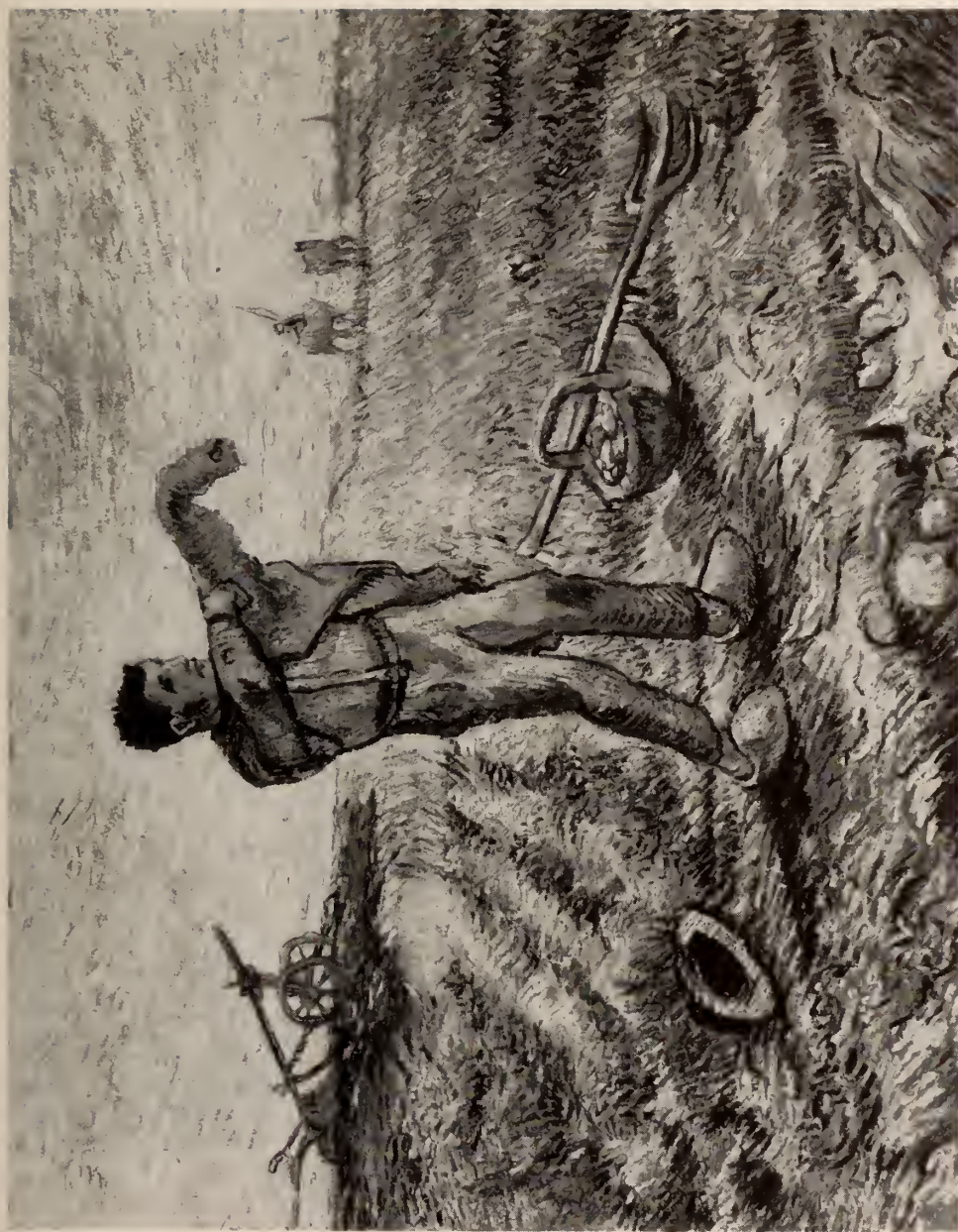
TOULOUSE-LAUTREC, Henri de
Albi 1864—Chateau de Malrome 1901
[68] *Le Retour de Chasse.*



TRAVERSI, Gaspare
Died, Naples 1769
Musical Party. [69]



[70] VAN DYCK, Sir Anthony
Antwerp 1599—London 1641
St. Sebastian.



VAN GOGH, Vincent
Groot-Zundert, Holland 1853—Auvers-sur-Oise, 1890
End of the Day. [71]



VAN LEYDEN, Lucas
Leyden 1494—Leyden 1533
[72] *Madonna and Child.*



VERONESE, Paolo Caliari
Verona 1528—Venice 1588
The Penitent Magdalen with an Angel. [73]



VIGÉE-LEBRUN, Marie Louise Elisabeth
Paris 1755—Paris 1842

[74] *Le Jeune Prince Lubomirski représentant l'Amour, tenant une couronne
de Myrte et de Laurier.*

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